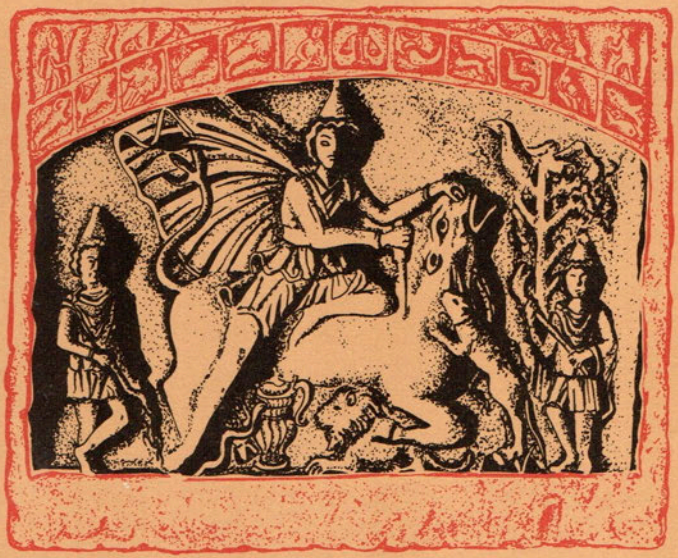
TRANSFORMATION OF LIBIDO

A SEMINAR ON C. G. JUNG'S

Symbols of Transformation



Edward F. Edinger

edited by Dianne D. Cordic

TRANSFORMATION OF LIBIDO
A Seminar on C. G. Jung's
Symbols of Transformation

Symbols of Transformation is one of Jung's major works. Originally published in 1912, it was extensively revised and expanded in the 1952 edition to incorporate Jung's later mature understanding of the psyche. This work, in its first edition, heralded the irreversible split between Jung and Freud's personalistic psychology.

Edward F. Edinger's *Transformation of Libido* goes straight to the heart of Jung's early thinking and lays bare the essence of his major pioneering concepts. His interpretative clarity and incisive understanding of Jung's ideas provide an invaluable resource in comprehending this seminal volume.

EDWARD F. EDINGER, M.D., is a Jungian analyst in the Los Angeles area, former supervising psychiatrist at Rockland State Hospital, Orangeburg, New York, a founding member of the C. G. Jung Foundation of New York, former chairman of the C. G. Jung Training Center in New York, and currently senior analyst at the C. G. Jung Institute of Los Angeles, where he also conducts training seminars. A complete list of Dr. Edinger's books, audio and video tapes can be found on page 82.

DIANNE D. CORDIC, M.A., is a Jungian analyst in private practice in the Los Angeles area and former director of the training program at the C. G. Jung Institute of Los Angeles. She is the producer and director of two videos: "An American Jungian: In Conversation with Edward F. Edinger," and "Wholeness Lost and Found: The Ego-Self Relation as Revealed in Shakespeare's *Measure for Measure*" by Edward F. Edinger.

All proceeds from the sale of this book will go to support the Max & Lore Zeller Library. A low-fee membership facility, the library is devoted to the acquisition and maintenance of a wide selection of books in the field of analytical psychology and related subjects. The library's collection is open to analysts and trainees of the C. G. Jung Institute of Los Angeles as well as to the general public.

ISBN 0-9642221-0-8

90000

9 780964 222106

TRANSFORMATION OF LIBIDO

Published by
The C.G. Jung Bookstore
10349 West Pico Boulevard
Los Angeles, California 90064-2694

Copyright © 1994 by Edward F. Edinger

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher, except in the case of brief quotations embodied in critical articles and reviews.

Grateful acknowledgment is made to Princeton University Press for permission to reprint previously published material from *The Collected Works of C.G. Jung*.

Library of Congress Catalog Card Number
94-79093
Edinger, Edward F.
Transformation of libido:
a seminar on C.G. Jung's symbols of transformation
Edward F. Edinger. - 1st ed.
Includes charts and index.
ISBN 0-9642221-0-8

Desktop publication and design by
Charlene Sieg and Margaret O. Ryan
Cover art: Drawing of *The Heddernheim Relief*
by Bobbie J. Yow
Index by Dean Harris
Chart art by Claudia Gray

The text of this book is set in Padua

Printed and bound in the United States

10 9 8 7 6 5 4 3 2 1

TRANSFORMATION OF LIBIDO

A Seminar on C. G. Jung's *Symbols of Transformation*

EDWARD F. EDINGER

Edited by Dianne D. Cordic

C. G. Jung Bookstore of Los Angeles

EDITOR'S NOTE

This seminar was given by Edward F. Edinger over an eight-week period in the Spring of 1992 to first-year students in the Analyst Training Program at the C. G. Jung Institute of Los Angeles. The text was prepared from audiotapes of these lectures.

I want to thank Dean Harris, Bobbie Yow, and Lore Zeller for their very considerable assistance in this publication.

Dianne D. Cordic

CONTENTS

Lecture I 1
(PARAGRAPHS 1–83)

Lecture II 10
(PARAGRAPHS 84–124)

Lecture III 18
(PARAGRAPHS 125–250)

Lecture IV 29
(PARAGRAPHS 251–312)

Lecture V 40
(PARAGRAPHS 313–414)

Lecture VI 50
(PARAGRAPHS 415–522)

Lecture VII 60
(PARAGRAPHS 523–612)

Lecture VIII 69
(PARAGRAPHS 613–685)

Conclusion 78

Index 80

Charts

Sun 16
Attention 21
Fire 25
Immortal Ones 36
City 38
Tree 43

Epigraph

[The god] appears at first in hostile form, as an assailant with whom the hero has to wrestle. This is in keeping with the violence of all unconscious dynamism. In this manner the god manifests himself and in this form he must be overcome. The struggle has its parallel in Jacob's wrestling with the angel at the ford Jabbok. The onslaught of instinct then becomes an experience of divinity, provided that man does not succumb to it and follow it blindly, but defends his humanity against the animal nature of the divine power.

C. G. Jung, *Symbols of Transformation*

LECTURE I ✧ PARAGRAPHS 1-83

TONIGHT WE BEGIN our study of *Symbols of Transformation*.[1] This is a wonderful book, packed with riches. Hilde Kirsch[2] once said she read it cover to cover at least once a year. It is the kind of book that can sustain a good many readings, and it has a very interesting personal history connected with it. Originally written in 1912, it is a prelude to Jung's descent into the unconscious, which began in December 1913. He talks about this descent in what is now published as *Analytical Psychology: Notes of the Seminar Given in 1925*.[3] On page 23 of this seminar, Jung describes a big dream he had shortly before writing the book:

> I dreamed I was in a medieval house, a big, complicated house with many rooms, passages, and stairways. I came in from the street and went down into a vaulted Gothic room, and from there into a cellar. I thought to myself that now I was at the bottom, but then I found a square hole. With a lantern in my hand I peeped down this hole, and saw stairs leading further down, and down these I climbed. They were dusty stairs, very much worn, and the air was sticky, the whole atmosphere very uncanny. I came to another cellar, this one of very ancient structure, perhaps Roman, and again there was a hole through which I could look down into a tomb filled with prehistoric pottery, bones, and skulls; as the dust was undisturbed, I thought I had made a great discovery. There I woke up.

---

1 C. G. Jung, *Symbols of Transformation*, C.W. Vol. 5, Princeton University Press, 1956.

2 Jungian analyst. Founding member of the C.G. Jung Institute of Los Angeles.

3 C. G. Jung, *Analytical Psychology: Notes of the Seminar Given in 1925*, Edited by William McGuire, Princeton University Press, 1989.

On page 24, Jung goes on to say:

> Slowly out of all this came the *Psychology of the Unconscious*[4] [that was the title of the English translation of this book published a few years later], for in the midst of it I came upon the Miller fantasies, and they acted like a catalyzer upon all the material I had gathered together in my mind. I saw in Miss Miller a person who, like myself, had mythological fantasies, fantasies and dreams of a thoroughly impersonal character. Their impersonality I readily recognized, as well as the fact that they must come from the lower "cellars," though I did not give the name of collective unconscious to them. This then is the way the book grew up.

Jung started studying the Miller fantasies, together with the attendant mythological material. On page 27, he writes:

> It took me a long time to see that a painter could paint a picture and think the matter ended there and had nothing whatever to do with himself. And in the same way it took me several years to see that it, the *Psychology of the Unconscious*, can be taken as myself and that an analysis of it leads inevitably into an analysis of my own unconscious processes. Difficult as it is to do this in a lecture, it is this aspect I would like to discuss, tracing out especially the ways in which the book seemed to forecast the future.

As with all books I discuss, I like to start with the title. This book was originally written in 1912; the original title, translated from the German, is *Transformations and Symbols of the Libido.* In 1916, the English translation by

---

4 C. G. Jung, *Psychology of the Unconscious*, C.W.Vol. B, Princeton University Press, 1991.

Beatrice Hinkle was published as *Psychology of the Unconscious*, which was not Jung's title but the English publisher's. In 1952, when Jung was 77 years old (he was 37 when he wrote it originally), he revised it extensively, adding a good bit of material. When he wrote the original, Jung was still about one-third Freudian. That revision was called *Symbols of Transformation;* he left the word *libido* out. However, the word *libido* is still a ghost in the title. If you ask yourself, "Transformation of what?" the answer is transformation of libido. This is an important matter in understanding the book because one of its central issues is the whole concept of libido. It was that issue on which Jung and Freud had their main disagreement, namely the nature of libido and of how psychic energy, the motive power of the human psyche, is to be understood. Jung thought it was to be understood in a much broader way than Freud did, and this book explores that idea. Basically, the issue is thinking of the human psyche as an energy mechanism. I want to emphasize that particular conception.

Another thing I pay special attention to when I start looking at a book is the first few sentences. Like the initial dream in analytic work, they are apt to carry in summary the basic themes for the whole process. In this instance, it is really a very beautiful beginning. Jung speaks about reading Freud's *The Interpretation of Dreams* and Freud's discovery of the Oedipus complex. He says:

> The impression made by this simple remark [concerning Oedipus] may be likened to the uncanny feeling which would steal over us if, amid the noise and bustle of a modern city street, we were suddenly to come upon an ancient relic — say the Corinthian capital of a long-immured column, or a fragment of an inscription. A moment ago, and we were completely absorbed in the hectic, ephemeral life of the present; then, the next moment, something very remote and strange flashes upon us, which directs our gaze to a different order of things. We turn away from the vast confusion of the present to glimpse the higher continuity of history.

Later on in the same long paragraph:

> By penetrating into the blocked subterranean passages of our own psyches we grasp the living meaning of classical civilization, and at the same time we establish a firm foothold outside our own culture from which alone it is possible to gain an objective understanding of its foundations.

This experience of discovering an ancient relic in the midst of a busy, modern street is identical to our experience in working with dreams containing archetypal images that belong to the level of the collective unconscious, rather than the personal unconscious. Once you are familiar with this dimension of the psyche, you are in a position to analyze dreams from an archetypal perspective.

Chapter 2 deals with two kinds of thinking: directed thinking and fantasy thinking. Directed thinking is linear, ego thinking, problem-solving kind of thinking; fantasy thinking is spontaneous — natural musings that are effortless as far as the ego is concerned. What these two aspects indicate is that there are two centers of volitional activity in the psyche. The ego is the center of directed thinking; the Self, the center of the unconscious, is the volitional source of fantasy thinking. Jung uses the word *thinking* here in a very general sense; not in the sense of the thinking function, but rather as the functional aspect of psychic attention. It is attentional effort that he is referring to, whether it be directed thinking or fantasy thinking. I think we can say that there is also a third mode of thinking that is a combination of these two. There are two aspects to this third kind. One aspect would be what I would call "monitored imagination," in which the imaginative fantasy process is allowed to proceed, but is watched at the same time. It takes a certain amount of effort to watch it (if you lapse off into a reverie you will not quite remember what was going on when you wake up). It is still a relatively passive process, so it could also be called "passive imagination," at least in contrast to the more rigorous state that we call "active imagination." With this technique, not only does one monitor the imaginative process, one also talks back to it.

This requires still another level of attention, as a dialogue with the unconscious is hard work. Active imagination is the mode of psychic function that brings about the reconciliation between the modes of fantasy thinking and directed thinking. In paragraph 26, Jung says:

> These considerations tempt us to draw a parallel between the mythological thinking of ancient man and the similar thinking found in children, primitives, and in dreams. . . .The supposition that there may also be in psychology a correspondence between ontogenesis and phylogenesis therefore seems justified.

Ontogeny refers to the developmental process of the individual, while phylogeny refers to the developmental process of the race. The formula "ontogeny recapitulates phylogeny" is used in embryology because it is well established that the human embryo goes through certain stages that correspond to the evolutionary stages of development of the race. For example, each embryo has gills at one stage of its development. It is a fish. This formula is quite helpful in making connections between cultural and anthropological history on the one hand, and individual psychological development on the other. The outstanding example of this is Erich Neumann's *The Origins and History of Consciousness*,[5] which Jung alludes to in his preface.

Miss Miller has made several references to the theater. In paragraph 48, Jung writes: "One might describe the theater, somewhat unaesthetically, as an institution for working out private complexes in public." Very apt, indeed. We have great opportunities for increasing our self-knowledge by noticing what it is we identify with, and the theater is a wonderful opportunity to make those observations. People do not all identify with the same things by any means, and the particular dramatic events that most move some people can leave others cold, be-

---

5 Erich Neumann, *The Origins and History of Consciousness*, Princeton University Press, 1954.

cause different complexes are struck. I urge you to take this remark of Jung's very seriously. We are barraged with dramatic images everywhere, not only on the stage, but in the movies and television. Whenever we note what particular theme or dramatic event moves us, we are collecting a part of our own dispersed psyche. Our psyche does not start on the inside. Our psyche begins in identification with the world, with the environment; it is spread out everywhere. The theater offers us a chance to notice what it is we respond to. If we are psychologically motivated, we can recognize this as a piece of our own psyche and withdraw the projection. Then it is no longer just a quality of the play, but it belongs to oneself. Jung points out that Miss Miller identifies with Christian, the victim in the Cyrano de Bergerac play. This informs us that she has a victim psychology, a characteristic that will play itself out as the material unfolds.

In paragraph 61, after a little bit of information about Miss Miller's sea trip, we are told that a poem came to her out of a dream. I will read the "more exact" version:

When the Eternal first made
Sound
A myriad ears sprang out to hear,
And throughout all the Universe
There rolled an echo deep and
clear:
"All glory to the God of Sound!"

When the Eternal first made
Light,
A myriad eyes sprang out to look,
And hearing ears and seeing eyes,
Once more a mighty choral took:
"All glory to the God of Light!"

When the Eternal first gave Love,
A myriad hearts sprang into life;
Ears filled with music, eyes with
light,
Pealed forth with hearts with
love all rife:
"All glory to the God of Love!"

This poem, says Jung, is a reaction to an unconscious animus projection, i.e., the officer singing in the night.

The animus projection, operating outside awareness, manifests as an image of divine creation. It is a pretty big jump. Jung points out that the psychological sequence is: animus, leading to father-imago, leading to God. He alludes to this in paragraph 63:

> We may suppose that something similar has happened to Miss Miller, for the idea of a masculine Creator-God is apparently derived from the father-imago, and aims, among other things, at replacing the infantile relation to the father in such a way as to enable the individual to emerge from the narrow circle of the family into the wider circle of society.

Paragraph 64:

> In the light of these reflections, the poem and its prelude appear as the religiously and poetically formulated product of an introversion that has regressed back to the father-imago. . . .The operative impression was the handsome officer singing in the night-watch — "When the morning stars sang together". . . .

Jung does not use the word *animus* here because he had not yet discovered it, but it is clear to us that this is what he is referring to. We are immediately led to the whole question of how the animus figure is related to the father-imago and the God-image.

Working from the ego down, I would distinguish four separate entities: animus, father-imago, father archetype, and God-image, which is synonymous with the Self. If I were listing them developmentally from infancy to adulthood, I would reverse the sequence; begin with the God-image, move to the father archetype, then to the father-imago, and finally to the animus.

Let me say a word about what the father-imago refers to, because we do not always use that term. It's a term that is a little bit out of fashion. *Imago* is the Latin word for image and was used in the early years of psychoanalysis. There is, of course, the mother-imago, too. The

father-imago refers to the psychic residue that is deposited in the individual as a result of personal experiences with a father or surrogate father figures. It is not quite the same as father image; it is sometime equated with that but the distinction is that the father-imago is the deposit. We may encounter certain father images that do not leave any deposit. If a person constellates the father archetype at an important point in another's life, then that person becomes an incarnating agent for the father archetype. To some extent, the result of experiencing that incarnating agent is that it leaves a certain deposit of father experience in the psyche. The father-imago is a kind of personalization or incarnation of the father archetype, a humanized version that will take on specific qualities. If it is particularly negative, then the negative qualities will be emphasized; if it is particularly positive, the positive ones will be emphasized. It will be one-sided as all human beings are one-sided and will not totally reflect the archetype, but will embody it partially.

The female individual starts out largely at one with the God-image, which very gradually begins to differentiate. It differentiates first into male and female and then further into personal components, moving from God-image to father archetype to father-imago. Then with the onset of puberty, the masculine entity differentiates still further and starts to approach her own age, taking on something approaching a peer nature as opposed to a parental nature. This development proceeds with a lot of complicated inner and outer factors that I cannot hope to do justice to, but with these four entities we can at least differentiate the components of the experience. If we have a poorly coagulated personality, which we have in the case of Miss Miller, the constellation of a powerful animus projection can open up the pathway all the way back to the God-image. That she produces a cosmogonic poem concerning the creative deity is made all the more likely because her animus projection has taken place unconsciously. This is the essential feature of this whole body of material. It starts out with an unconsciously constellated animus projection that opens the psyche all the way back to the primal deity. As her fantasies unfold, they present to us a type of tragic animus drama. It is tragic because, based on the material we have, no insight ever comes. This drama plays itself out solely on the

unconscious level; consciousness does not penetrate or alter it.

An important item is found in paragraph 78, note 18. This is a good example of Jung's distinction between psychological analysis and psychological synthesis. He remarks that analysis "dissolves these unconscious combinations back into their historical determinants." This is one aspect of the analytic process, the reductive aspect, that works on the child's historical dimension of a given situation. He goes on to say:

> Just as memories that have long since fallen below the threshold are still accessible to the unconscious, so also are certain very fine subliminal combinations that point forward, and these are of the greatest significance for future events in so far as the latter are conditioned by our psychology. But no more than the science of history bothers itself with future combinations of events, which are rather the object of political science, can the forward-pointing psychological combinations be the object of analysis; they would be much more the object of a refined psychological syntheticism[6] that knew how to follow the natural currents of libido.

The idea expressed here is that the latent movements of the libido in the unconscious are pointing to the future. If we study the unconscious, the future casts its shadow backwards, so to speak, and we can get some glimpse of what the future is. That is one of the important aspects of dream analysis. We pick up intimations of the future and suggest to the patient that it looks as though such and such is likely to happen, and that gives the future a little nudge. Or alternatively, if it is a negative future, we say that this is where the future is inclined to go if you do not wake up and change your direction.

---

6 This is a very poor word choice on the part of the translators and it gives a mistaken connotation. It should be replaced by "synthesis." *Synthesis* and *syntheticism* don't have the same connotation to us.

LECTURE II ✧ PARAGRAPHS 84 – 124

MISS MILLER'S SPONTANEOUS poem, "The Hymn of Creation," emerged as a result of a powerful erotic attraction. This attraction was transformed in the unconscious into a religious hymn. If it had come into consciousness, it would have created a problem because the ego would then have had to do something with it. As Jung says, the whole operation in this case is psychologically worthless because it was not accompanied by consciousness. It was not a repression; rather, it was a natural event. What it illustrates, I think, quite vividly — and we have a lot of opportunity in our therapeutic work to observe the same phenomenon — is that when sexuality engages the whole person, it plumbs profound depths of the psyche. The biological purpose of sexuality is the preservation of the race. When that purpose is operating, nature will sacrifice the individual in a moment; the importance of the race far transcends the importance of the individual. However, sexuality, by its very nature, is transpersonal libido. This was one of Jung's basic disagreements with Freud. He did not dispute the profound importance of sexuality in its psychological dynamics. What he disputed was the exclusively biological interpretation of sexuality which neglects its spiritual dimension. Sexuality has a profoundly spiritual dimension to it and that is what events like Miss Miller's "The Hymn of Creation" illustrate — the unconscious spontaneously brings forth images of what her sexual reaction means from the standpoint of the unconscious. It means nothing less than the creation of the world.

I want to give you a similar example that I encountered in 1953 when I was working at Rockland State Hospital, just outside New York City. The case was of a 64-year-old married woman who lived a quiet, conventional life with her husband and their children. Her husband never thought there was anything significantly wrong with their sexual relationship. Instead, he described his wife as "conventionally cold." About three years before she was admitted to the mental hospital, she frequently spoke of the dentist who provided her dental care. She began developing what finally manifested as full blown delusions concerning this dentist. She ex-

pected to get a very large inheritance from him; she believed that he'd discovered a miraculous medicine that was a kind of elixir of life; she expected to take this medicine herself and that it would add at least 25 years to her life. There were other delusions and overt paranoid aspects to her delusional system. She had an overt psychosis.

The delusion about the dentist and the elixir of life was a central aspect. Phenomenologically, the same thing happened to this woman that happened to Miss Miller. She developed an erotic crush on her dentist. That is not at all uncommon. Dentists have to work inside; you'll find quite a few dreams in which the analyst is represented as a dentist, working inside the subjectivity of the patient. Look what the unconscious produced in this woman. It produced the fantasy that she was going to receive a great inheritance and a prolongation of life. When you look at this from the strictly objective standpoint, the unconscious was informing her of the profound significance of this erotic transference on the dentist. Her hallucination was of the same quality as "The Hymn of Creation" was for Miss Miller. This is what happens again and again when one has an opportunity to monitor the unconscious while some sizable erotic experience is taking place. It gives you an opportunity to simultaneously see what is going on at different levels of the psyche.

In paragraph 92, there is a remark I want to draw to your attention: "'Constellated' (i.e., activated) unconscious contents are, so far as we know, always projected." Now you know Jung does not make very many statements in which he uses the word *always*. In fact, that is a pretty dangerous word to use about most anything. Another way of putting it is that one integrates the contents of the unconscious via projection; we initially experience them via an exteriorization. Unless we're psychologically minded, we can remain caught in that exteriorization almost indefinitely. If we're not aware of the phenomena of projection and what its signs are, we can get all tangled up in our own emerging contents as they appear externally. It is a good rule of thumb to remember.

A few paragraphs further, we come to a magnificent paragraph, paragraph 95, which runs for three full pages.

It has to do with, among other things, the origin and nature of the God-image. A few lines into the paragraph, Jung says: "As it is a natural process, it cannot be decided whether the God-image is created or whether it creates itself." Now, if we apply that to our psychological concerns, it means we must question whether the God-image that we discover in the course of a personal analysis derives exclusively from the parental *imagos* of childhood. This is the Freudian position, as well as that of all personalistic psychologies. In other words, was that God-image created experientially by particular childhood events that the individual had? Or can it be that the childhood experience itself is largely determined by the innate archetype of the God-image that is projected onto the parents? This distinction represents two entirely divergent schools of therapy. I must admit that there are great many people in the world who are incapable of conceiving of the God-image as something that is innate and *a priori* to individual experience. Since you are in a Jungian program, I assume you are able to perceive what is obvious to me, that although childhood experience is profoundly important in the way the God-image is incarnated and the way in which it manifests itself, nevertheless it is not the source. The original source of the God-image is archetypal and innate. Later on, in the same paragraph:

> . . . the divine figure is in the first place a psychic image, a complex of archetypal ideas which faith equates with a metaphysical entity. Science has no competence to pass judgment on this equation: on the contrary, it must pursue its explanations without resorting to any such hypostasis. It can only establish that instead of an objective human being there appears an apparently subjective figure, i.e., a complex of ideas. This complex, as experience has shown, possesses a certain functional autonomy and has proved itself to be a psychic existent.

There are two points I would emphasize here. One is that this experiential God-image turns out, on examination, to have functional autonomy. That is a very bland

remark, but what it refers to is the earthshaking experience of discovering that you are not alone in your own house, that there is another entity living there. You can imagine how shocked you would be if you woke up one night and discovered a stranger in your house and learned he had been living there all along. That is what is implied by this mild statement of Jung's, "a certain functional autonomy."

The other observation concerns Jung's remark, "Science. . . must pursue its explanations without resorting to any such hypostasis." Earlier in the paragraph, he states that when a complex of archetypal ideas is encountered, faith will equate it with a metaphysical entity. Science, however, is not permitted that. He is referring to the metaphysical hypostasis of any given religious theology. Depth psychology talks about a God-image; many religious creeds talk about God as a metaphysical reality. What Jung tells us here is that, from an empirical psychological standpoint, when the religious believer translates the experience of a God-image into a belief system that proclaims a particular metaphysical deity, he is performing a metaphysical hypostasis. The word *hypostasis* means that one concretizes a concept or an idea and deposits it in a medium other than the medium it derived from. Once one has an understanding of the reality of the psyche, then psychological contents and figures, such as the God-image, are psychological entities, and one is no longer able to transform them into metaphysical hypostases. But, as we said earlier, emerging contents from the unconscious always are integrated via projection, and so it is with archetypal contents. As they begin to emerge, we encounter them first in metaphysical projection and then in metaphysical hypostasis. It is only now that modern man is beginning to withdraw projections from the metaphysical realm and to recognize that the contents of those projections belong to the psychological realm of the collective unconscious. This is what Jung is trying to communicate in that paragraph. In paragraph 102, he talks about *Heimarmene*:

> . . . all the strongest impulses of man — which formerly had flung him from one passion to another and seemed to the ancients like the

> compulsion of evil stars, *Heimarmene*, or like what we psychologists would call the *compulsion of libido*. . . .

This issue of *Heimarmene* is a problem in psychotherapy. It refers to a situation in which the ego falls victim to the affects that make up the archetypal factors of the psyche. One of the problems of the psychotherapeutic process is helping the patient to dis-identify from these affects. Two stars or planets that frequently make up that *Heimarmene*, or compulsion of the stars, are Aphrodite and Ares, or Venus and Mars. These archetypal factors refer to desire and power, respectively. When one is possessed by the passions of lust or power, then one is caught up in the compulsion of libido, or the ancient idea of *Heimarmene*. The way out of that, of course, is greater consciousness.

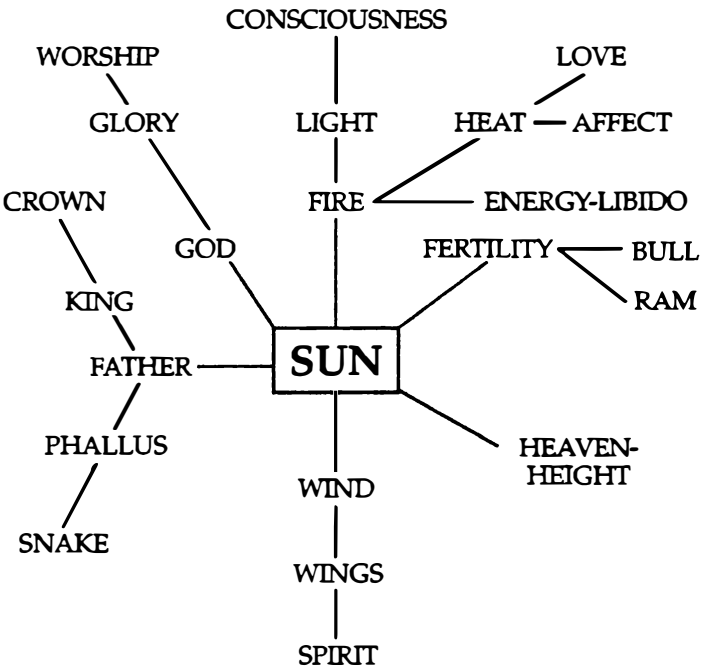
Beginning with paragraph 111, Jung brings up a very important issue concerning the conflict of spirit versus nature, which is a psychological conflict that we have inherited from antiquity. For instance, he describes the powerful winds of raw libido that roared through the streets of ancient Rome. He talks about antiquity as involving nature worship, and that with the onset of Christianity, people began turning their faces in the opposite direction, away from the world and nature. As Jung says (paragraph 112): "The world and its beauty had to be shunned, not only because of their vanity and transitoriness, but because love of created nature soon makes man its slave." The collective psyche was going through a vast process of transformation at this time in which it was building up a spiritual counterpole — spirit — opposed to nature, matter, and instinct. This is not strictly a Christian phenomenon, but is also at the heart of Stoicism, which is a purely Greek conception. It is a development of the collective psyche absolutely necessary for greater consciousness to emerge. Humanity is obliged by this development to become an arena of the warring opposites of nature and spirit — that is the way consciousness is promoted. Jung refers to that phenomenon in these paragraphs.

In Chapter V a new manifestation of the unconscious emerges, called "The Moth to the Sun."

I longed for thee when first I crawled to consciousness.
My dreams were all of thee when in the chrysalis I lay.
Oft myriads of my kind beat out their lives
Against some feeble spark once caught from thee.
And one hour more — and my poor life is gone;
Yet my last effort, as my first desire, shall be
But to approach thy glory; then, having gained
One raptured glance, I'll die content,
For I, the source of beauty, warmth, and life
Have in his perfect splendor once beheld!

Jung follows the poem with an extensive example of the process of amplification. I want to talk a little bit about this process. It is a procedure discovered by Jung and used for the specific purpose of doing just what the word says: *amplis*, to make large; and *facere*, to make. I see the process as making large in two senses. First, one takes a particular image — in this case, Jung chooses the image of the sun — and amplifies it by bringing in analogous material, largely from mythological sources, for the purpose of enlarging the meaning of the image. It also does another kind of enlarging. The process of amplification enlarges our view of the psyche because it shows us that the psyche has an archetypal nonpersonal dimension as well as a personal one. When we interpret dreams, we begin by asking the dreamer for his personal associations to a given dream image. That will provide the personal context of the image. Then, equipped with certain images that have a larger reference, the analyst may provide the archetypal or mythological context via the process of amplification. This is what Jung does, and in all of Jung's later work he gives us ongoing examples of the amplification process. If you're uncertain what Jung is doing, it is easy to get lost.

Amplification is cluster thinking, as illustrated in the Sun Chart (pg. 16). This does no more than record, in chart form, what Jung has done by bringing all his various quotations to bear. What you see in the chart is a cluster of different images gathered around the central image of the sun. That is the way we proceed when we do amplification of any dream image; it is something with which you should be thoroughly familiar.


CONSCIOUSNESS
WORSHIP
LOVE
GLORY
LIGHT
HEAT
AFFECT
CROWN
FIRE
ENERGY-LIBIDO
GOD
FERTILITY
BULL
KING
RAM
FATHER
SUN
PHALLUS
HEAVEN-
HEIGHT
WIND
SNAKE
WINGS
SPIRIT

In paragraph 121, Jung makes a reference to Goethe's *Faust*. In the beginning of the drama, Faust expresses the fantasy of longing to be the sun — oh, if he could only fly over the earth as the sun could do. Then, in the midst of that fantasy, the black poodle shows up, who is Mephistopheles. Jung points out that Faust experiences, in order, the light and the dark aspects of the libido. (I have done a study of *Faust* that you can look into if you are interested.[7]) What follows is one of these marvelous insights that you stumble across again and again when you read Jung:

> What makes Goethe's *Faust* so profoundly significant is that it formulates a problem that had been brewing for centuries, just as *Oedipus* did for the Greek sphere of culture: how to extricate ourselves from between the Scylla of world-renunciation and the Charybdis of its acceptance.

Jung once said that the two parents of the modern psyche are the church as mother and science as father. On the one hand, we have inherited the one-sided spirituality and world renunciation of Christianity. One the other hand, since about 1500, which is precisely when the Faust legend first appeared, the previously repressed libido of earth, matter, and instinct has resurged. This is what the drama of *Faust* illustrates. We are now caught in that problem between the opposites of world renunciation and world acceptance. The only solution is individuation, which brings about a *coniunctio*, a path between those two opposites. The whole thing is right there in that one sentence.

---

7 Edward F. Edinger, *Goethe's Faust: Notes for a Jungian Commentary*, Inner City Books, 1990.

LECTURE III ✧ PARAGRAPHS 125 – 250

IN PARAGRAPH 125, JUNG quotes a Latin statement, *si duo faciunt idem, non est idem*: "If two people do the same thing, it is not the same." The next paragraph goes on to say:

> The quality of the desire is important because it endows its object with the moral and aesthetic qualities of goodness and beauty, and thus influences our relations with our fellow men and the world in a decisive way. Nature is beautiful because I love it, and good is everything that my feeling regards as good. Values are chiefly created by the quality of one's subjective reactions.

That is the psychological standpoint, as opposed to the ordinary external standpoint. The experience of love derives from the inner event itself, rather than from the object. This leads to such remarks as, "I love you, but what does that have to do with you?" That is my own private experience. This way of thinking encourages one's psychological understanding; the emphasis is on the experience of the psyche, as opposed to being the victim of the external object. Granted, this is a more introverted way of seeing things.

In paragraph 129, Jung speaks about the fact that one's libido determines the God-image. He says: ". . . psychic energy or libido creates the God-image by making use of archetypal patterns, and that man in consequence worships the psychic force active within him as something divine." In paragraph 130:

> To anyone who understands libido merely as the psychic energy over which he has conscious control, the religious relationship, as we have defined it, is bound to appear as a ridiculous game of hide-and-seek with oneself. But it is rather a question of the energy which belongs to the archetype, to the unconscious, and which is therefore not his to dispose of.

In his later works, Jung is more explicit in stating that the psyche has two centers. The ego is one; the other is the Self. The Self carries a larger quantity of libido than does the ego, so it constitutes the God-image. Under circumstances where the ego makes some connection with that greater center, the idea of becoming a god arises; this is a deification of the ego. In paragraph 130 he continues: "The idea of 'becoming a god' is even more obvious in the pagan mystery cults, where the neophyte, after initiation, is himself lifted up to divine status. . . set up on a pedestal, and worshipped as Helios."

In paragraph 132, he also gives a quotation from an early Christian father who posited the same idea in early Christianity: "You have become God, you will be a companion of God and co-heir in Christ." This very important symbolism will reappear when we discuss the experience of the divine or immortal partner. As is evidenced, this idea of the ego becoming deified can be quite hazardous. It opens up the possibility of dangerous inflation, and indeed, that is precisely what happens in certain psychoses. The ego falls into something like a pagan initiation, only it takes it literally. Then it's really in the soup. As one explores the sources of libido, they lead one to the inner God-image and to this whole problem of the encounter with divine energy. The question is how the ego is going to relate to this divine energy; whether it is going to be done consciously or unconsciously by identification.

We turn now to the next chapter, "The Concept of Libido." This is such a central concept in Jungian psychology that I want to say a little more about it. As used in Jungian psychology, libido refers to the psychic energy that is attached to a person, object, idea, image, or an activity. It refers to the concept of energy in a general sense, rather than the restricted sense in which Freud used the term. This question of libido is central to all clinical and depth psychological work. When we do depth psychology, we're really primarily interested in two issues: one is a question of libido; the other is a question of archetypal images and patterns. We're concerned with content and form; the content is the libido, and the form is the particular psychological structure or pattern that contains the libido.

There are different degrees of manifestation of libido, a whole spectrum of degrees. Several of the basic terms are listed on the Attention Chart (pg. 21). Listed from an approximately lesser to a greater degree, these terms include *attention, interest, desire, attachment, enthusiasm, compulsion,* and *worship.* Whenever we're working with a patient, we're constantly asking ourselves, "Where is their libido at this particular stage?" We can locate it by using this chart. What does the patient give attention to? What does he not give attention to? Attention is a basic libido manifestation. I can tell if you are paying attention to me or not, and if you are not, that means that your libido is someplace else, something else is more gripping. Attention is one of the lower levels of manifestation of the libido. Interest is heightened attention. I hope you are all not only attentive but interested. That is one step higher; there is a higher energy manifestation there. The next step up would be actual desire, in which the interest has become quite keen — I really want something or other.

Desire leads then into a chronic or permanent state of attachment, in which desires that one is accustomed to having satisfied are built into a part of one's life in a state of attachment. Attachment may not be immediately visible because it has become habituated, but if you look into the history, it is not hard to see what the patient is attached to, because there will be a sizable quantity of libido attached to that. The next level is overt enthusiasm, which is really quite a wonderful word. Its etymology is "a god within": *en theos.* So, you are nearing the God-image when you experience enthusiasm. The libido has reached a high level of manifestation. Higher yet is compulsion. In this case, the transpersonal urgency of the libido takes possession of one, but is operating largely unconsciously. Then it is apt to manifest in symptoms of various kinds. The very word *compulsion* is a psychological symptom. We speak of an obsessive-compulsive. Such a symptom is a libido manifestation — a very intense one. In fact, the God-image is lurking behind libido manifestations of this intensity.

The final term that I use — *worship* — is compulsion consciously integrated and acknowledged. These are *ad hoc* rule-of-thumb definitions that may lack elegance. My point is to emphasize the importance of looking for libido

ATTENTION

INTEREST

DESIRE

ATTACHMENT

ENTHUSIASM

COMPULSION

WORSHIP

and where it is in your work with patients. As Jung says in paragraph 197: "This view leads to a conception of libido which expands into a conception of *intentionality* in general." That term leads one to the question, whose intention? As long as the libido is attached to the ego, it is the intentionality or the will of the ego. But whenever one experiences libido intentionality that is not recognized as belonging to the ego, that then is an urgent question. Whose intention is this, crossing my path and making me do something I did not intend to do? That is where compulsion comes in. So, not only should you ask yourself where the libido is in a given patient (and in yourself as well), but you should also ask the secondary questions: What is the intention of that libido? Where is it going? What is the goal of the given intention?

There is a beautiful little image I want to draw your attention to because it is very applicable to Jungian psychology. At the end of paragraph 194, Jung says:

> Although there can be no doubt that music originally belonged to the reproductive sphere, it would be an unjustified and fantastic generalization to put music in the same category as sex. Such a view would be tantamount to treating of Cologne Cathedral in a text-book of mineralogy, on the ground that it consisted very largely of stones.

This little anecdote illustrates the fact that Jungian psychology is specifically interested in discovering not the original framework of a given psychic phenomenon, but what its purpose is; in other words, the intention that is latent within it. The hypothesis is that there is a purpose, and that is only a hypothesis, not a doctrine of faith. One then explores that hypothesis to see if it can be proved. In a great many cases, the purpose can be verified to exist. When the purpose is uncovered, the patient experiences a sense of relief and satisfaction. In paragraph 203, he talks about analogy-making:

> It is evident that this tendency to invent analogies deriving from feeling-toned contents has been of enormous significance for the development of the human mind. . . .

> One can easily imagine that the canalization of libido into analogy-making was responsible for some of the most important discoveries ever made by primitive man.

I do not think we can overestimate the significance of analogies for our work and for the understanding of the psyche. We use the analogical method constantly in our interpretation of all psychic contents — dreams, myths, and such things. They are all analogies.

I'll give you a personal example of how analogies are cathartic. Many years ago, after I had purchased my first house, I decided I would buy a few evergreen trees for the front yard. I went to the nursery and the owner took me to a lot where trees were growing freely. He said, "Choose what you want." I chose several. In due time he dug them up and planted them in my front lawn. Then I noticed that one of the trees was defective. One of them had been growing too closely to another and thus the lower section of it had a little hole in it. That was very distressing to me, not just because I had gotten a defective tree, but that I did it through my own mistake; that is what was so hard for me to accept. I had nobody to blame but myself, that I had been so stupid. So I was sufficiently disturbed to do some active imagination about it. I talked to this defective tree and said, "I'm very unhappy with you."

The tree replied, "Well, you must understand how this happened. This is what happens to a person when they grow up too close to another person. That occurs with all living things and I should think that you should feel kind and sympathetic towards me for that experience, since that is the kind of individual you are dealing with all the time." I said, "You know, you're right. As a matter of fact, having pointed that out to me, I love you more than ever and I would not trade you for a complete tree."

What is that but a grandiose analogy? That is all it is. If it brings a sense of enlarged meaning that enables one to assimilate certain difficulties, that is a net enlargement of consciousness. That is what analogies do when they function properly.

Now on to the next chapter, "The Transformation of Libido." Here, Jung speaks about a major image of fire

and fire-making. My Fire Chart (pg. 25) is no more than an abstract map of this chapter. These are the images that Jung brings up in his amplifications as he gathers the analogies for the symbolism of fire. The one he starts with is fire-making.

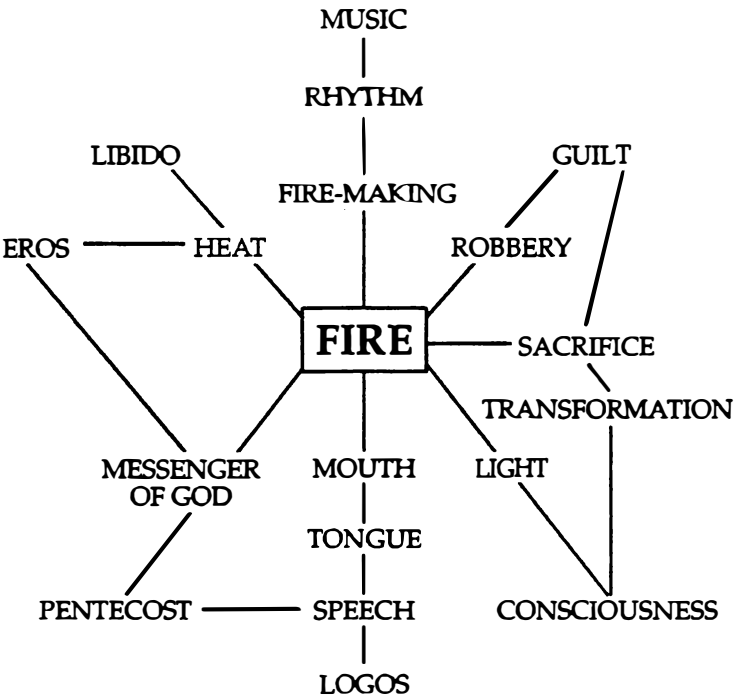
What an incredible discovery for early humanity! The way primitive man had to make fire originally was to take a base piece of wood that had a little shallow concavity in it and put a rod down into the concavity. Then they would rub the rod back and forth between their hands; and after a little while they would start getting heat. It is hard work, very hard. The basic operation is a joining of opposites. It is a *coniunctio* specifically, so that Jung makes certain analogies to the sexual function and then goes on to speak of other forms of rhythmic activity too. The basic idea is that it is the coming together of opposites. I once had an impressive dream that brought up the same theme. The dream was just a simple image of a crystal sphere coming together with a cupped piece of wood which emphasized the tension between these opposites.

In paragraph 213, Jung talks about what he calls a piece of fertility magic, which is analogy-making. This is concrete analogy-making:

> We know that similar rites are practiced among primitives from studies of the Wachandi, of Australia, who in spring perform the following piece of fertility-magic: They dig a hole in the ground, so shaping it and setting it about with bushes that it looks like a woman's genitals. Then they dance round this hole all night, holding their spears in front of them in imitation of an erect penis. As they dance round, they thrust their spears into the hole, shouting: "*Pulli nira, pulli nira wataka!*" (Not a pit, not a pit, but a c..[cunt]!).

On the next page, footnote 22, another similar analogy to creation is described:

> The old custom of the "bridal bed" in the field, to make the field fruitful, expresses the analogy in the clearest possible way: as I


MUSIC
RHYTHM
LIBIDO
FIRE-MAKING
GUILT
EROS
HEAT
ROBBERY
FIRE
SACRIFICE
TRANSFORMATION
MESSENGER OF GOD
MOUTH
LIGHT
TONGUE
PENTECOST
SPEECH
CONSCIOUSNESS
LOGOS

> make this woman fruitful, so I make the earth fruitful. The symbol canalizes the libido into cultivating and fructifying the earth.

These are examples indicating that the unconscious of primitive man yields up analogies that help the primitive transfer the libido from one level of instinctual activity to a more conscious level of work. In each case, the earth, which the early farmer had to put very hard work into, gets invested with interest that is attached to sexuality. The net effect is that a psychological canal is built from concrete sexuality to the task of plowing the earth. The man who has slept with his wife in the field will hereafter have that pleasurable recollection of what went on when he goes out in the field to plow the ground. His task has been sexualized to some extent; the libido has been transferred.

We used that same technique in medical school, where you have to memorize a lot. Medical students quickly found that if you attach certain difficult facts with dirty ditties of some kind, you'll remember them. If you can bring some libido connections that are associated to the unconscious, then you remember the necessary facts. It is the same device as the primitives used. Something similar was employed quite instinctively in earlier teaching procedures. In the 19th century, elementary school "reading, writing and 'rithmetic was taught to the tune of a hickory stick." The idea was that a certain amount of pain and affective experience is attached to the process of learning, that way the children will not forget. Not all those teachers were being mean. There is quite a sophisticated, pedagogical theory behind that early teaching. It may have been unconscious, but it worked because an affective component was added to what you learn, and you do not forget that sort of thing. Libido has been transferred to a different mode of functioning.

In paragraph 223, Jung discusses another important aspect of Jungian psychology. He is talking on the one hand about the energy of the instincts, and on the other about the fact that resistance or obstacles come up to block the satisfactions of the instincts:

> Except when motivated by external necessity, the will to suppress or repress the natu-

> ral instincts, or rather to overcome their predominance... derives from a spiritual source; in other words, the determining factor is the numinous primordial images. These images, ideas, beliefs, or ideals operate through the specific energy of the individual, which he cannot always utilize at will for this purpose, but which seems rather to be drawn out of him by the images. Even the authority of the father is seldom powerful enough to keep the spirit of the sons in permanent subjection. This can only happen when the father appeals to or expresses an image which, in the eyes of humanity, is numinous, or at any rate backed up by the consensus of opinion. The suggestive power of the environment is itself a consequence of the numinosity of the image and intensifies it in turn.

I want to elaborate on the meaning of that statement because Jung does not make it crystal clear here as he does elsewhere. He disagrees with Freud, who considers that the obstacle and resistance to instinctual gratification derive from the super-ego, which is an introject of external experience in the outer environment. Jung is saying instead that opposition to the instinct is built into the psyche itself. The libido splits into a pair of opposites that we can call nature and spirit. The authority we grant to external figures in order to resist our gratification of natural instinct is the authority derived from our projection of the spiritual archetype upon them. In other words, the source of resistance to natural instinctual libido is primarily internal, rather than external.

As you can see, this is a pretty basic idea. That is not to say that such a thing as the Freudian super-ego does not exist. Of course it does. We have plenty of clinical experience which illustrates the fact that the father-imago, the early experience of the father, is introjected and creates a permanent residue in the psyche. The external childhood experience secondarily colors and modifies the nature of the primordial archetype, but is not the primary source. It is a secondary modifying factor, rather than a primary one.

What is called super-ego or conscience will actually, in most cases, have a double source. The primary source will be the inner God-image itself; the secondary source will be the introjected collective authority that one has accumulated from parents, teachers, policemen and the various collective figures one encounters.

Finally, beginning with paragraph 229, Jung discusses a certain analogy linkage — sound, speech, light, fire. I want to draw your attention to the Fire Chart (pg. 25) and point out the end term of that sequence, which is *consciousness*. Consciousness is the highest term in the libido sequence. It is libido at its superlative manifestation. That sequence of analogies is what leads up to it. When primitives work with their fire sticks, they are performing in concrete literal symbolism what we're all trying to do on another level today.

LECTURE IV ✧ PARAGRAPHS 251 – 312

CHAPTER 4, "THE ORIGIN of the Hero," begins with general observations about the libido and its tendency to split. This is referred to in paragraph 253 and is an image that is basic to psychological understanding:

> Just as the libido may be compared to a steady stream pouring its waters into the world of reality, so a resistance, dynamically considered, resembles, not a rock that juts up from the river-bed and causes the stream to flow round it, but a flowing back towards the source. Part of the psyche really wants the external object, but another part of it strives back to the subjective world, where the airy and lightly built palaces of fantasy beckon. We can take this dichotomy of the human will, for which Bleuler has coined the term "ambitendency," as a constant factor. . . . Freud sees the root complex in the incest problem, since in his view the libido that regresses to the parents produces not only symbols, but symptoms and situations that can only be regarded as incestuous. . . .The reason this regression is so easy seems to lie in the specific inertia of the libido, which will relinquish no object of the past, but would like to hold it fast forever. Stripped of its incestuous covering, Nietzsche's "sacrilegious backward grasp" is only a metaphor for a reversion to the original passive state where the libido is arrested in the objects of childhood.

Incest and what Freud described as the Oedipus complex are fundamental to depth psychology. You need to thoroughly understand the symbolism of incest, as it is given in a Freudian framework, and the Jungian. The basic feature of the incest taboo is that nature herself has erected a barrier between the ego and the source out of which it has emerged, that source being the maternal unconscious. If that is understood personalistically, concretistically, and in

terms of explicitly sexual libido, then it is described the way Freud described it, as the barrier to the yearning for sexual intercourse with the mother. This literalistic understanding of symbolism is characteristic of Freud. The Jungian viewpoint understands the incest taboo as a barrier between the ego and the unconscious that amounts to a prohibition against fantasy and all that pertains to dealings with the unconscious. That is how I understand, for example, the prohibition of Yahweh against all images. Images are powerfully seductive evocations to return to the unconscious.

The incest taboo and the whole idea of incest symbolism is to be understood very differently in the two stages of life. In the first half of life, it is the task of the ego to be born out of the maternal unconscious and achieve an adapted relationship to the world of outer reality. The incest taboo serves the very important function of closing the maternal womb of the unconscious and preventing an evasion of the task of reality adaptation. That was what Lot's wife was warned against — looking back. You are not supposed to look back when you are in the process of being born into the real world. In that stage of development, the incest taboo for a man has the implication of belittling the feminine because the feminine is mother. The masculine ego needs to go through the phase of exaggerated emphasis on macho-masculinity and the depreciation of everything that pertains to the mother, because there is such a danger that it will not extricate itself from the unconscious.

The pattern is a little different for a woman. There, the infantile tendency is more likely to operate through the father. The desire to be father's little girl and be taken care of is something that has to be overcome if a woman is to achieve full ego development.

When you get to the second half of life, the situation reverses. If there is going to be full individuation, the second half of life requires that psychological incest take place. There is a need for the ego to return to its source in order to be rejuvenated, in order to have its whole attitude transformed to another mode of functioning. Analysis itself becomes a promotion of psychological incest for people in the second half of life. Whereas if you are treating someone in the first half of life, in most cases,

this procedure is poisonous. In paragraph 259, Jung makes a remark I want to draw your attention to:

> The concrete reality of religious figures assists the canalization of libido into the equivalent symbols, provided that the worship of them does not get stuck at the outward object. But even if it does, it at least remains bound to the representative human figure and loses its original primitive form, even though it does not attain the desired symbolic form.

This refers to a dynamic operation we'll be talking about again and again in the course of these lectures, namely the methods by which the original infantile objects of libido are substituted for more mature objects of libido. In this respect, the orthodox religious structures perform a valuable service. Their symbolism, ritual and hierarchy — their ministers, popes and rabbis, the various figures that constitute the orthodox religious structures — provide intermediate objects for the libido that was initially attached to the literal parents. They provide surrogates that are more connected with the outer world and as long as the religion is a living, functioning one, they provide channels for the libido to shift from the infantile level to the more mature level. That is what Jung is referring to. When you are treating patients, you always have to keep in mind what function various religious and social figures and structures serve for an individual patient. We do not want to damage a libido channel that is functioning properly, just because it does not fit our preconceptions as to what a libido channel ought to be.

In paragraph 261, we're told about Miss Miller's next vision, "The head of a sphinx in an Egyptian setting." This leads into the Oedipus myth, which as I mentioned earlier was the first archetype to be discovered by depth psychology. Freud discovered the Oedipus archetype, but since he did not know about archetypes, he put it in personalistic terms and called it a complex. It is a complex, of course. I trust you all know the basic outline of the Oedipus myth. I've talked about this myth in my paper, "The Tragic Hero, an Image of Individuation" (available at the C. G. Jung Bookstore of Los Angeles).

In this myth, Oedipus, on his way to Thebes, encounters the Sphinx who propounds her riddle. The terms are that if you do not answer the riddle correctly you will be cast off the cliff; if your answer is correct, the Sphinx herself is cast off the cliff. The riddle is: What is it that walks on four legs in the morning, two legs at noon, and three legs in the evening? The answer is Man; he crawls on all fours as a baby, walks on two legs at noon, and in the evening of his life he walks with a cane. I see behind that riddle a second riddle, namely, What is Man? The legend does not go into that. As a result of answering his riddle correctly, Oedipus banishes a plague that is troubling Thebes. He is welcomed into the city and is given in marriage the widow of the previous king of Thebes, who had disappeared mysteriously. All goes well for a good many years until another plague hits Thebes. In trying to locate the source of the plague, Oedipus discovers that it is his crime of parricide and incest that is responsible. Jung has an important statement on all this in paragraph 264:

> Oedipus, thinking he had overcome the Sphinx sent by the mother-goddess merely because he had solved her childishly simple riddle, fell a victim to matriarchal incest and had to marry Jocasta, his mother, for the throne and the hand of the widowed queen belonged to him who freed the land from the plague of the Sphinx. This had all those tragic consequences which could easily have been avoided if only Oedipus had been sufficiently intimidated by the frightening appearance of the "terrible" or "devouring" Mother whom the Sphinx personified.

In paragraph 265, he says:

> It is evident that a factor of such magnitude cannot be disposed of by solving a childish riddle. The riddle was, in fact, the trap which the Sphinx laid for the unwary wanderer. Overestimating his intellect in a typically masculine way, Oedipus walked right into it, and all unknowingly committed the crime of incest. The riddle of the Sphinx was *herself*

> — the terrible mother-imago, which Oedipus would not take as a warning.

What we have here is a symbolic image of the fate of an inflated rationalistic ego. Someone here asked me what this Oedipus myth meant for antiquity. I think it meant the same thing that it means for modern man. The ancient Greeks did not get past their superb accomplishment of the discovery and worship of reason; they overestimated that capacity "in a typically masculine way," to use Jung's words. We're not exactly free of that same problem ourselves. Also in paragraph 265, Jung speaks of the genealogy of the Sphinx:

> . . . she was a daughter of Echidna, a monster with the top half of a beautiful maiden, and a hideous serpent below. This double being corresponds to the mother-imago: above, the lovely and attractive human half; below, the horrible animal half, changed into a fear-animal by the incest prohibition.

This double aspect of intimacy with the image of the mother is something that is well developed by Neumann in his book *The Origins and History of Consciousness.* He delineates how the character and nature of the mother, and intimacy with the mother, changes in the course of the developing ego. The very early, immature ego finds the intimate connection with the mother — what Neumann speaks of as uroboric — to be a state of blissful paradise. Everything is provided: that is the beautiful upper half of the mother-imago. But as the ego begins to develop and recognize itself as having an autonomous center of being, and as it begins to realize how precious its autonomy is, the mother image takes on the opposite quality, i.e., the features of a devouring monster. The reason is that if the libido that wants to stay in its original paradisiacal state were allowed to continue in its incestuous way, it would have the effect of swallowing up the ego's newly won autonomy. The young male ego experiences this dichotomy more severely than the female ego. The female is not obliged to split off from the mother so completely. It is a different formulation.

Women analysts and trainees should understand this thoroughly for the sake of their male patients. If you appreciate how vitally important that transition is, you will not encourage an emerging and immature ego to return to what it so desperately seeks release from. As Jung says in paragraph 266, ". . .the danger for a woman comes not from the mother, but from the father."

Continuing on to the next aspect of the vision: an Aztec, complete in every detail, hand open, large fingers, armored with a headdress resembling the plume crescents of the American Indians. This man turns out to have the name of Chiwantopel. This leads Jung into a certain number of personalistic aspects of the infantile psyche that I will not go into here. I want to focus on the association to Ahasuerus in paragraph 281:

> Miss Miller remarks that besides the name "Asurabama" she also thought of "Ahasuerus." This association points to a very different aspect of the problem of the unconscious personality. While the previous material told us something about the infantile theory of human birth, this association gives us a glimpse into the dynamics of the unconscious creation of personality. Ahasuerus is the Wandering Jew, whose main characteristic was that he had to wander restlessly over the earth till the end of the world. The fact that this particular name occurred to the author justifies us in following his trail.

Please take very seriously this sentence, ". . .this association gives us a glimpse into the dynamics of the unconscious creation of personality." Ahasuerus and the archetype that it refers to is a reference to the Self. That is the reason that it has to do with the dynamics of the unconscious creation of the personality.

The Wandering Jew is a Christian legend; it does not belong to Jewish psychology, but to Christian psychology. The basic legend is that on the way to being crucified, while carrying his cross, Christ met Ahasuerus and was insulted by him. A gibe was expressed to the effect, "Hurry on; why don't you go faster." Christ in response said, "I'll go my own speed, but you are going to stick

around until I return." That meant that Ahasuerus was condemned to immortality until the Second Coming. This legend did not appear until about the 13th century. Then we began to hear of sightings of the Wandering Jew here and there. The basic feature of Ahasuerus is that he is immortal, and this is what establishes his connection to the Self. The Self is the immortal partner of the mortal ego. Jung proceeds to amplify the image of Ahasuerus, the Immortal One. I've listed these amplifications on the chart of the Immortal Ones (pg. 36). Elijah is another one; at every Passover Seder a glass of wine for Elijah is put out. He is the Immortal One who is perpetually present or perpetually expected at any moment. El-Khidr, the Green One, who shows up in the Koran, is another such figure. I've added additional figures to enlarge the list: Coleridge's Ancient Mariner, who was condemned to wander and repeat his tale indefinitely, and the Flying Dutchman in Wagner's opera. We encounter this same immortal figure in the form of a pair in many different legends. Jung refers to Peter and Christ, John and Christ, John the Baptist and Christ, Mithras and Helios, and Gilgamesh and an Immortal One. These are all amplifications of the same archetypal image. It is the appearance of the Immortal One that creates personality and is responsible for the dynamics of the unconscious creation of personality.

I want to draw your attention to an extraordinarily explicit and precise statement of the phenomenon of consciously encountering the Immortal One. It is in paragraph 217 of Volume 9.1[8] in the essay "Concerning Rebirth." This is what Jung says:

> When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, "One becomes Two," and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation. He who is truly and hopelessly little will always drag the

---

8 C. G. Jung, *Archetypes and the Collective Unconscious*, C. W. Vol. 9.1, Princeton University Press, 1969.

IMMORTAL ONES

Ahasuerus (Wandering Jew)

Elijah

El Khidr (Koran)

Count of Saint-Germaine

[Coleridge: Ancient Mariner; Wagner: Flying Dutchman]

PAIRS

Peter & Christ

John & Christ

John the Baptist & Christ

Mithras & Helios

Gilgamesh & an Immortal One

Castor & Polydeuces (The Dioscuri)

> revelation of the greater down to the level of his littleness, and will never understand that the day of judgment for his littleness has dawned. But the man who is inwardly great will know that the long expected friend of his soul, the immortal one, has now really come, "to lead captivity captive"; that is, to seize hold of him by whom this immortal had always been confined and held prisoner, and to make his life flow into that greater life — a moment of deadliest peril!

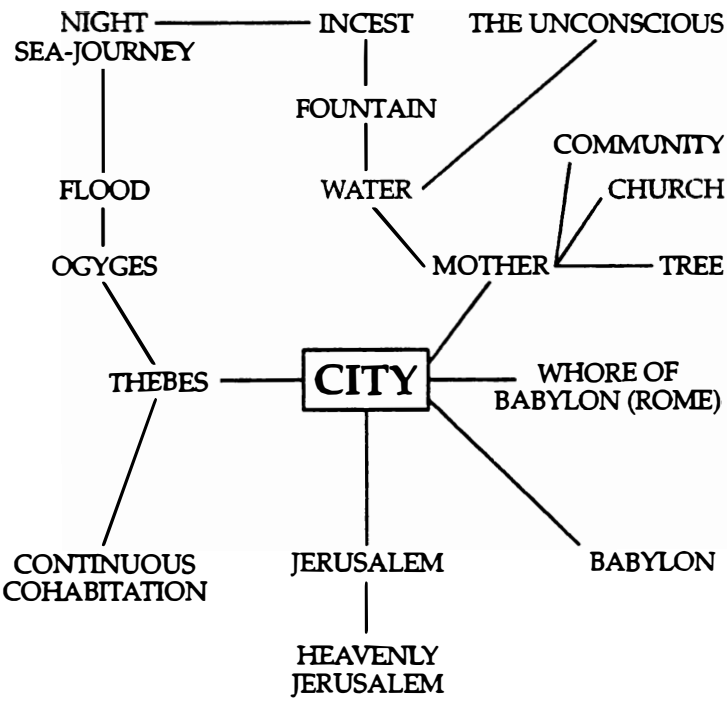
The danger of that encounter is inflation, or identifying with the Self. This encounter usually occurs first on an unconscious level. When one relates consciously to this dynamic, i.e., the ego to the Self, it is the basis of the creation of personality. In paragraph 302, we learn that Miss Miller's next vision is a "dream city," which leads to a rich amplification of the city that I've charted on page 38. The City Chart puts the text into visual form, leaving out all the sources and including only the basic images. This is the type of symbolic imagery you need to be thoroughly familiar with for purposes of interpreting dreams in a Jungian manner.

I want to stress the importance of an image found in paragraph 309. This is the night sea journey. Jung reproduces Frobenius' chart of the sun hero who was devoured by a sea monster in the West and travelled all the way to the East under the earth in the belly of the sea monster. He escapes from the sea monster and emerges, reborn, in the East. It is an image of the sun, first of all, but it's also an image of the heroic night sea journey, what Jung refers to elsewhere as the nekyia, or journey to the underworld.

The Book of Jonah is a good example. This story presents an image for every depth analysis, an image of descent into the unconscious. It represents an act of deliberate incest for the purposes of rebirth, rejuvenation and the discovery of a new attitude. In my book, *Melville's Moby Dick*,[9] I talk about Moby Dick as an example.

---

9 Edward F. Edinger, *Melville's Moby Dick: A Jungian Commentary*, New Directions, 1978.


NIGHT
SEA-JOURNEY
INCEST
THE UNCONSCIOUS
FOUNTAIN
COMMUNITY
FLOOD
WATER
CHURCH
OGYGES
MOTHER
TREE
THEBES
CITY
WHORE OF
BABYLON (ROME)
CONTINUOUS
COHABITATION
JERUSALEM
BABYLON
HEAVENLY
JERUSALEM

Ahab's whole enterprise amounted to such a journey. This night sea journey can be either catastrophe or salvation. I'll give you a couple of clinical examples from pages 36-37 of my book:

I recall a patient who suffered periodic catatonic schizophrenia. During a period of remission (he was perfectly normal during his remissions), he had the following dream:

> *A huge whale is approaching him. He knows he is going to be swallowed by the whale and that there is nothing he can do to avoid it. He is helplessly awaiting his fate as he awakes. A few days after this dream, he had a relapse of his schizophrenia. . . .*

This is an image of what the night sea journey means when the conscious ego is too weak and regressive to endure the experience. In this dream from a different patient, the ego approaches the monster in a personal way with a more heroic attitude:

> *He sees a beautiful, seductive woman on a couch. She is naked and asks him to have intercourse with her. As he approaches, she turns into a horrible, vulturelike monster whose genitals become a devouring mouth. The monster's mouth opens and begins to eat the dreamer's head. Instead of trying to fight his way out of her clutches, he hurries the process by literally crawling down her throat. Once inside, he starts hitting her from within and can hear her cries of pain. He then crawls right out of her in some awful birth process. From her entrails, he rescues a tiny white figure — a wee, gnomelike baby that begins growing as soon as it is released. It turns into a beautiful child, glowing and luminous, evoking an intense feeling of joy and exhilaration.*

These two dreams depict the same basic image, but have totally different outcomes because the attitude of the ego is completely different. In one, the ego is meek and allows itself to be taken passively; in the second we have a more developed ego that acts purposefully. The prognosis is then quite different.

LECTURE V ✧ PARAGRAPHS 313 – 414

IN PARAGRAPH 313, JUNG speaks about the symbol-creating process that substitutes for the mother — the city, the well, the cave, the church, etc. He says:

> Because the incest taboo opposes the libido and blocks the path to regression, it is possible for the libido to be canalized into the mother analogies thrown up by the unconscious. In that way the libido becomes progressive again, and even attains a level of consciousness higher than before. The meaning and purpose of this canalization are particularly evident when the city appears in place of the mother: the infantile attachment (whether primary or secondary) is a crippling limitation for the adult, whereas attachment to the city fosters his civic virtues and at least enables him to lead a useful existence.

Here Jung speaks about this recanalization of mother-directed libido occurring at a time when the libido tries to regress to the mother. However, this recanalization also occurs in the course of normal psychological development, so that the young child quite naturally finds its mother-directed libido leaving the mother and moving towards symbolic surrogates. Another way of stating this is that the mother libido shifts to new incarnations of the mother archetype. The community is one such incarnation. Even a small group, like a gang, for instance, is a community. It is a manifestation of the mother archetype. This archetype insists on manifesting itself and if it does not obtain a positive incarnation, it will create whatever incarnation it can for itself. Peer groups of all kinds are very important for young children — schools, churches, teams, institutions. These groupings lead to larger libido attachment to the city or the nation as a whole. These are very important developmental features of the mother libido, which progressively finds more collective and reality-related objects. With successful libido transfer, there is less likelihood of regression to

more infantile modes of behavior. The next item is in paragraph 329:

> The various meanings of the tree — sun, tree of Paradise, mother, phallus — are explained by the fact that it is a libido-symbol and not an allegory of this or that concrete object. Thus a phallic symbol does not denote the sexual organ, but the libido, and however clearly it appears as such, it does not mean *itself* but is always a symbol of the libido. Symbols are not signs or allegories for something known; they seek rather to express something that is little known or completely unknown.

This is a psychological fact that we must constantly remind ourselves of, that the symbolic images we deal with in dreams, fantasies, and unconscious material of all kinds are symbols, not signs. Signs are merely emblems for something else that is known, whereas allegories are stories made up by a whole concatenation of signs. Symbols point to an unknown entity we can only approach by circumambulating and amplifying, gradually getting hints from various angles as to what it means. That is what keeps our work with the unconscious always alive and never reduced to a formula. In paragraph 340:

> The medical psychotherapist today must make clear to his more educated patients the foundations of religious experience, and set them on the road to where such an experience becomes possible. If, therefore, as a doctor and scientist, I analyze abstruse religious symbols and trace them back to their origins, my sole purpose is to conserve, through understanding, the values they represent, and to enable people to think symbolically once more . . . .

And on to paragraph 343:

> The religious myth is one of man's greatest and most significant achievements, giving

> him the security and inner strength not to be crushed by the monstrousness of the universe. . . .The symbol is not of course an external truth, but it is psychologically true, for it was and is the bridge to all that is best in humanity.

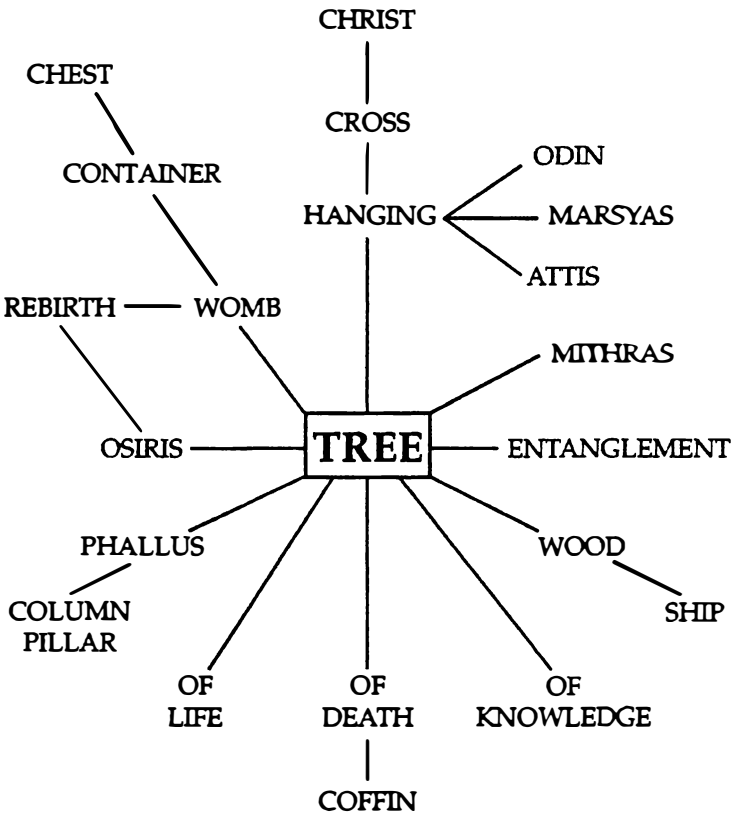
What Jung is telling us here, in effect, is that the ultimate goal of Jungian analysis is the patient's discovery of his own living religious myth. That is the goal. We do not succeed with every patient, but we should at least know what we're trying to achieve. When an individual discovers his own individual living religious myth, he then has a religious attitude toward life. That is the ultimate healing phenomenon.

In the next of the patient's visionary images, she speaks of seeing a strange conifer (a tree bearing cones) with knotty branches. Jung proceeds to give us an amplification of the tree. As I've mentioned before, one of the features of this book is that it teaches us the process of amplification which Jung discovered while writing it. The Tree Chart on page 43 shows the symbol cluster that Jung generates as he goes into the amplification of the tree. The tree is a very rich and fundamental archetypal image. He returns to this image much later in his life in the essay, "The Philosophical Tree."[10]

One of the first things it brings to his mind is the myth of Osiris. This myth is one of the central process myths that are particularly relevant in Jungian analysis, and I want to go through some of its images briefly. In its bare-bones form, the myth is this: Osiris was a mythical king of Egypt and a culture hero. He had an evil brother or uncle whose name was Set, whom the Greeks called Typhon. Set lured Osiris into a chest, snapped it shut and threw it into the sea. After floating through the sea for a long time, Osiris finally washed ashore at Byblus, a city in Phoenicia, where a tree grew up around the chest. Isis, his sister-wife, went in search of him and discovered

---

10 C. G. Jung, *Alchemical Studies*, C. W. Vol. 13, Princeton University Press, 1967.


CHRIST
CHEST
CROSS
CONTAINER
ODIN
HANGING
MARSYAS
ATTIS
REBIRTH
WOMB
MITHRAS
OSIRIS
TREE
ENTANGLEMENT
PHALLUS
WOOD
COLUMN
PILLAR
SHIP
OF
LIFE
OF
DEATH
OF
KNOWLEDGE
COFFIN

him there, retrieving the chest from the tree. Then the whole thing repeats in a different fashion.

It is kind of a double event that probably did not happen sequentially, but simultaneously, if you can imagine this. The alternative sequence tells that Osiris is dismembered by Set into fourteen pieces. His sister-wife wanders about the earth, the same way Demeter wandered about the earth looking for Persephone, gathering up the various pieces of Osiris. She found them all except the phallus which had been swallowed by a fish. So she put him back together again with her magic and substituted a wooden phallus for the missing one. That wooden phallus succeeded in conceiving Horus, the son. Osiris then became the god and judge of the underworld; he became the conveyer of immortality, so that the deceased individual would take on the attributes of Osiris and would be called Osiris. If I were to die, then in the text that would be spoken about me, I would be called Osiris-Edinger to indicate that I was now merged with the Osiris figure.

There are four central images here that are crucial to the analytic process. When you are thoroughly familiar with this imagery, you will recognize the references when they come up in dreams. If you do not know the imagery, the examples may be right in front of you and you'll pass them by. You will not be able to get below the personal interpretation of dreams until you have some familiarity with mythological imagery and can recognize it when you see it. You cannot do archetypal interpretation until you have that knowledge in your tool kit, so to speak.

One is the theme of misfortune, illustrated here by an encounter with the evil one, Set. The ego experiences this as a defeat or mishap of some kind. The next image is the chest; the chest that drifts in the sea, a night sea journey. Another theme is of being embedded in the tree; that associates with the imagery of the column, the pillar — in Egypt it would be called the Djed pillar. The Egyptian obelisk is another version of the same symbolism. Dismemberment is another image. It is a *solutio* image in which Isis collects Osiris and puts him back together again. She performs the first embalming ceremony; she is the first embalmer, creating an immortal body out of the broken mortal remains of Osiris. What

we have here, in the sequence of the myth as a whole, is a transformation mystery. It is a symbolic description of the transformation process, because Osiris is reconstituted and then with his wooden phallus conceives a son. That is a kind of crude expression for the idea that creative libido has shifted from the concrete, physical biological level of functioning to the psychic symbolic level. The symbolic image is a creative entity, rather than the flesh and blood of the organ. It is an expression of the death and rebirth archetype that, when it completes itself, transforms libido from one level to another.

You'll encounter all these various images in dreams now and then. Dismemberment, for example, is not at all uncommon in dreams. Whenever that happens, you should immediately think of the Osiris myth. That dream image also shows up in alchemy. An example from the alchemical treatise *Splendor Solis* is reproduced on page 217 of *Ego and Archetype*.[11] In that picture, a man with a sword has just dismembered a body. It is quite an ugly picture and dreams, not infrequently, have rather ugly images like this. But in the majority of cases, they do not refer to grisly, murderous impulses in the unconscious. Rather, it is the unconscious as a piece of nature describing what is happening to an unconscious complex. It is being dismembered by the discriminating sword of consciousness and undergoing a process of assimilation. Dismemberment, as an image, ordinarily refers to the process of assimilation of a complex. You do have to pay some attention to the affective tone that is in the image. In paragraph 351, Jung makes a remark I want to draw your attention to:

> Even now a deep resentment seems to dwell in man's breast against the brutal law that once separated him from instinctive surrender to his desires and from the beautiful harmony of animal nature. This separation manifested itself in the incest prohibition and its correlates (marriage laws, food-taboos,

---

11 Edward F. Edinger, *Ego and Archetype*, Putnam, 1972, Reprinted Shambhala, 1992.

> etc.). So long as the child is in that state of unconscious identity with the mother, he is still one with the animal psyche and is just as unconscious as it. The development of consciousness inevitably leads not only to separation from the mother, but to separation from the parents and the whole family circle and thus to a relative degree of detachment from the unconscious and the world of instinct. Yet the longing for this lost world continues . . . .

He goes on to say that although this longing is a dangerous regression, especially for the young ego, the mother archetype is at the same time the fountain of renewal that the ego will need to return to whenever it has exhausted its working capital. You have that ambivalence running through everything psychological. At certain stages of development, it is deadly dangerous to look backwards to that longing for maternal containment; yet at another stage of development, that is where rebirth comes from.

You will notice, starting in paragraph 370, that Jung discusses at some length the etymology of the word *nightmare.* This is not the first time Jung goes into rather lengthy excursions on etymology. Even though it may be a bit trying to follow all the details of his examples, the lesson he is communicating is a very important one. Etymology of words, understood psychologically, is the unconscious of our language. When you are alert to this matter, etymological research is a significant part of your dream interpretation. Whenever a dream emphasizes some particular word or, more particularly, when it gives it special emphasis, you should reflect on what the etymology of that word is. Very often, if you look up the etymology, it will give you some striking leads as to the meaning of the dream. As part of your standard analytic tool kit, you should have an etymological dictionary or an unabridged dictionary, either *Webster's* or *American Heritage.* You'll have occasion to use it. The act of looking up a word with the patient during the analytic hour teaches him or her the proper attitude towards dream work.

In paragraph 375, Jung works on a particular image, beginning with a reference to the "nocturnal serpent."

Jung links this with references in Egyptian mythology, saying: "The fight with the 'nocturnal serpent' accordingly signifies conquest of the mother . . . ." He presents a similar image from a Babylonian creation myth involving Marduk's struggle with and defeat of Tiamat. Tiamat is the original maternal monster and Marduk, the god of Spring, representing the victorious son. He defeats Tiamat by opening her up, so a wind blows through her, and then slices her in half. It is an image of the descent and penetration of spirit that overcomes the original gross, concrete manifestation of matter — the physical. This is what happens when the mother libido shifts from the protective arms of the literal concrete mother and the boy starts relationships with a peer group. That corresponds to Tiamat being overcome by the penetration of wind, of spirit. It is an image of the early, young ego overcoming its initial containment in nature — literally, concretely and also psychologically — by overcoming its longing to be contained. When Tiamat is split in two, then out of her divided body the world is created.

It is very similar to the image Erich Neumann elaborates in his book *The Origins and History of Consciousness*, when he talks about the separation of the world parents.[12] A classic example is found in Egyptian mythology when the world parents, the earth and the sky, who are in continuous cohabitation, are pushed apart by their offspring. Nut, the sky, then becomes the overarching arch of the heavens; Geb, the earth, is down below. A kind of bubble of space is generated between the world parents. That corresponds to space for the ego to exist. The original state of affairs has to be split before there is any room for the ego to exist. It is a profoundly mysterious phenomenon — how individual ego consciousness ever came into existence. The more you think about it, the more mysterious it becomes. If it does not seem mysterious to you, you have not yet awakened, because it is the greatest mystery in the cosmos. That is what these myths are referring to. The unconscious creates these myths that tell us symbolically what happens when

---

12 Neumann, *op. cit.*, p. 102 ff.

a conscious ego starts coming into existence. That is why these myths are so important; why Jung spends so much time talking about them. Paragraph 388:

> Every split-off portion of libido, every complex, has or is a (fragmentary) personality. At any rate, that is how it looks from the purely observational standpoint. But when we go into the matter more deeply, we find that they are really archetypal formations. There are no conclusive arguments against the hypothesis that these archetypal figures are endowed with personality at the outset and are not just secondary personalizations. In so far as the archetypes do not represent mere functional relationships, they manifest themselves as [*daimones*], as personal agencies. In this form they are felt as actual experiences and are not "figments of the imagination," as rationalism would have us believe.

This is an important statement regarding the attitude we take towards the complexes we discover in ourselves and in our patients. We consider daimones as autonomous personalities, which are so powerful that they sometimes take temporary, or even permanent possession of the ego. As Jung tells us here, at the core of every complex is an archetype: "As we go into the matter more deeply, we find they are really archetypal formations." It is the complex's archetypal core that gives it its power. While we must analyze the complex by interpreting it and pointing it out, we must also respect it by virtue of its dynamism, the psychic energy that it has at its disposal. In paragraphs 396-398, Jung calls attention to Plate XL, and the panel of sequential images just above the image of Mithras killing the bull. He says:

> We can now understand the series of pictures illustrating the Mithraic legend on the Heddernheim Relief (pl. XL). First we see the birth of Mithras from the top of the tree; the next picture shows him carrying the conquered bull (cf. pl. XLIX*a*) . . . . The third picture shows Mithras reaching for the nim-

> bus on the head of Sol . . . . In the fourth picture Sol kneels before Mithras. (Cf. pl. XXIV*a*.)

Pay particular attention to that set of images for amplification purposes in your analytic work. In this sequence, Mithras, the hero, is born out of the maternal tree. This is not so different from the star that people hang in the top of the Christmas tree; it is the same idea, the sun being born out of the tree. In the second scene, he is carrying the bull; he has already overcome the bull, and now the theme is called the *transitus* — the "carrying across." The same image came up in the Sampson legend when Sampson carried some gate posts from one city to another. It is an image of the overcoming the primordial masculine instincts — the overcoming of the primitive father, the masculine instincts of the bull, through consciousness. Having achieved that self-mastery, Mithras presumes to take Sol's crown off his head and put it on his own. Sol then kneels before Mithras. In psychological terms this is a remarkable, indeed awesome image of the deification of ego-consciousness that comes about as a result of the ego's mastery of instinctuality. You do not have to dig too deeply to recognize this image of Mithras reaching for Sol's crown and Sol kneeling before Mithras. It is an image of modern man and his achievements that have grown out of his rational secular attitude. Rational secularism has no other god except the human ego and this is an image of it — Sol kneeling before Mithras.

LECTURE VI ✧ PARAGRAPHS 415 – 522

I WANT TO DRAW your attention to a remark in paragraph 415. There has been a lot of discussion in the book about incest and the incest taboo and what it symbolizes. Every now and then Jung summarizes psychological implications particularly well, and such is the case in this paragraph. He says:

> The separation of the son from the mother signifies man's leavetaking from animal unconsciousness. It was only the power of the "incest prohibition" that created the self-conscious individual, who before had been mindlessly one with the tribe; and it was only then that the idea of the final death of the individual became possible. Thus through Adam's sin, which lay precisely in his becoming conscious, death came into the world. The neurotic who cannot leave his mother has good reasons for not doing so: ultimately, it is the fear of death that holds him there. It seems as if no idea and no word were powerful enough to express the meaning of this conflict. Certainly the struggle for expression which has continued through the centuries cannot be motivated by what is narrowly and crudely conceived as "incest." We ought rather to conceive the law that expresses itself first and last in the "incest prohibition" as the impulse to domestication, and regard the religious systems as institutions which take up the instinctual forces of man's animal nature, organize them, and gradually make them available for higher cultural purposes.

I would pay particular attention to the insight he expresses when he says that when the individual who "had been mindlessly one with the tribe" loses that containment, he then becomes open to the possibility of death. This is profoundly significant because one experiences oneself as immortal as long as one is largely identified with a collective group on the unconscious level. The

great danger and fear of individuation is the realization that there is immense loneliness as one differentiates, separates from all these collective containers and becomes a unique, psychological being. No longer buttressed by containments that carry identification with immortal entities, one is exposed to the realization of one's mortality: one really is going to die. We all know that children and young people regard themselves as immortal. That has a much larger psychological reference than is generally understood, which Jung makes clear in this paragraph. In paragraph 420, we are given this vision of Chiwantopel on horseback:

> . . .wrapped in a blanket of bright colours, red, blue, and white. An Indian, dressed in buckskin, beaded and ornamented with feathers, creeps forward stealthily, making ready to shoot an arrow at Chi-wan-to-pel, who bares his breast to him in an attitude of defiance; and the Indian, fascinated by this sight, slinks away and disappears into the forest.

This is a prelude to the death of Chiwantopel. He is a doomed figure, but in this moment he escapes his fate by the defiant display of his breast. (I'll just note in passing that the presence of the horse gives Jung an opportunity to amplify that symbolism.) Jung discusses what it means for Chiwantopel to bare his breast to the enemy. He talks about an association in Shakespeare's *Julius Caesar* where something similar happens: Brutus, in effect, bares his breast to Cassius.

I want to say a word about that histrionic gesture. There are certain circumstances where something like baring one's breast to the enemy is effective. In the behavior of wolves, for instance, if two wolves are in a state of conflict, perhaps mortal conflict, and one of them gives up and offers its neck to the enemy wolf, as a rule, it is not killed. The enemy wolf acknowledges this as an act of submission. This happens in human psychology too. If one authentically relinquishes the power motive, it is miraculous how it evaporates in the opponent. Be on the lookout for it whenever you get into a conflict. If you are able to dis-identify from the power motive that has you in its grip and admit your fallibility or your

weakness, this breaks the spell in each of the individuals that are in conflict. The trick is to achieve that dis-identification. That takes consciousness.

But that is not what is happening here with Chiwantopel. What appears is a histrionic, almost a hysterical anima mood that reveals an infantile motivation behind it; it is not authentic consciousness speaking. It is closer to a well-known principle of the infantile psyche that Jung has alluded to elsewhere. The principle is, "You'll be sorry when I get hurt." That is the attitude the child operates out of in relation to the mother. It takes the mother's solicitous care for granted and says, "If you do not give me what I want, I'll hurt myself." Well, that may work with certain kinds of mothers, but it will not work with the world. When the infantile aspect of the neurotic personality tries to relate to the world in that fashion, that is maladaptation. The way Chiwantopel behaves has some of that quality. He is not a viable hero. We learn that very soon.

Jung alludes to this attitude in paragraph 432 where he speaks of such behavior as a kind of yearning for death, a kind of taunting the other to bring about what one longs for.

> This yearning for death anticipates the inevitable end of the illusion that the *other* person is the ideal. Miss Miller's ideal figure is evidently about to change his psychic localization — he might even take up his abode in the author herself. That would mark a very critical point in her career. For when such a vitally important figure as the ideal is about to change, it is as though that figure had to die. It then creates in the individual all sorts of unaccountable and apparently unfounded presentiments of death —a romantic world-weariness. These tendencies have already found expression in the "Song of the Moth," but now they become more sharply defined. Her infantile world wants to come to an end and be replaced by the adult phase. The wish of young girls to die is often only an indirect expression of this, but it remains a pose even if they really do die, for even death can be dramatized.

What Jung alludes to is that if such a figure dies, it implies the possibility of the withdrawal of a projection, the possibility of the integration of that particular psychic content in the individual's consciousness. Chiwantopel is just kind of courting death here, but a little later he does die. That brings up the whole question of what it means when a dream figure dies. It generally signifies that a particular complex — a particular unconscious content — is now ready for conscious assimilation. Gerhard Adler reports a classic example of such a dream that I've had occasion to use every now and then in my work with patients. Adler worked with Jung for a period of time, and one day brought Jung a dream in which Jung had died. Jung said that it meant Adler was ready to start seeing patients on his own. Keep that in mind. When a patient brings such a dream, it has an alarming quality to it. It is alarming to lose a projection because it leaves one more alone. Generally, it has a very positive meaning. The same thing is true, even more so, if one dreams of one's own death. If one dreams that one's ego has died, a big transformation is in line. In dreams, if death comes, can rebirth be far behind? They go together symbolically.

The Indian had some arrows with him that he did not use, and Jung devotes considerable space to the theme of being pierced by an arrow. Connected with this symbolism is the snake bite. In modern dreams, a variation will be injection with a syringe, which often has negative or threatening implications. In the final lecture, I'm going to discuss in more detail the theme of snakes and snakebites, which comes up when Chiwantopel and his horse are bitten by one.

In paragraph 450, Jung talks about Philoctetes. This is such a valuable symbolic image, I feel the need to allude to it. It is a Greek variation on the snake in the Garden of Eden myth. In the Philoctetes myth, Heracles, at the end of his life, is burnt on a funeral pyre and ascends to heaven. In return for lighting his funeral pyre, Heracles gives Philoctetes his invincible arrows which are tipped with the Hydra's blood. At some point, Philoctetes pricks himself with an arrow, causing a wound that does not heal. This is the myth that Jung alludes to,

although a variation of it; elsewhere, it is a snake bite on the island of Chryse that causes Philoctetes' chronic wound. There is the symbolic connection between being pierced by arrows and a snake bite. They are alternative images with approximately the same psychological meaning.

What makes this symbolism so important is that the invincible arrows of Heracles are an image of the power of the Self, functioning via the poison of the primordial psyche (the Hydra's blood). The hero, Heracles, was in touch with the Self. We, who claim to be depth psychologists, have to pay a great deal of attention to images of this kind, because they describe dangers we expose ourselves to when we take on the healer projections of our patients. In these instances, we are taking on projections of the Self and are in danger of falling into the role of Philoctetes. If we do not know what we are doing, we are going to wound ourselves with those transpersonal weapons that we receive from projections. If that happens, we are in Philoctetes' trouble. This myth is something to reflect on. You are venturing into a profession that has many pitfalls and it is very important to be aware of it. In paragraph 460, another image is presented:

> . . . Kaineus "piled with a hundred burdens" and pressed down to death, groaning beneath the intolerable weight of his own self and his own destiny. Who does not think here of Mithras, who, in the Taurophoria, took his bull (or, as the Egyptian hymn says, "the bull of his mother"), namely his love for his Mater Natura, on his back, and with this heaviest burden set forth on the *via dolorosa* of the Transitus?

Jung is commenting here on a poem by Nietzsche (paragraph 459) in which he speaks of being "Piled with a hundred burdens. . . .The wise Zarathustra! You sought the heaviest burden, and found yourself." The image of carrying a burden comes up frequently in dreams. It corresponds to the etymology of the word *suffer*, which means literally "to carry from below." It is a combination of the word *sub* (from below) and *ferre* (to carry). So it means to carry a weight on your back. Sometimes it is a

little difficult to know exactly how to interpret a dream where the dreamer is carrying a very heavy load. Sometimes, the load is inappropriate to the reality of the dreamer, in which case he needs to recognize this and learn how to put it down. There are other times, however, when the load corresponds to what Jung is referring to here. This is what I would call the St. Christopher load, the load of the Self, which is a necessary burden.

I recall the dream of a patient, a very competent middle-aged school teacher, who dreamt that she had a horse on her back and was carrying it up a hill. This was a live horse, not Mithras carrying his sacrificed bull. It was pretty obvious (and in view of the fact that I knew this woman's conscious psychology) that she had the horse and rider relationship reversed. The dream expresses her reverse relationship to her instinctual life; rather than allowing it to carry her, she thought everything had to be done consciously. She did not allow herself any degree of spontaneity. It is exhausting if you are going to carry the horse on your back, rather than let the horse carry you. That's an example where the situation needs to be reversed. It illustrates that most psychological images are bi-polar and can be taken two different ways. If you do not know what you are doing and accept a rote procedure to dream interpretation, you will not be doing your job. You must relate the dream image to the reality of the patient's conscious attitude, then make a conscious decision as to which direction you will throw the weight of your interpretation — always with the realization that you may be wrong. It doesn't matter if you are wrong, as long as you are not identified with your interpretation. Future dreams will correct you, if you are open to being corrected. If you are blind and too sure of yourself, then you will not be open to correction, nor will you be a functioning analyst. In paragraph 464, we get to Chiwantopel's long monologue:

> . . .I have wandered for a hundred moons since quitting my father's palace, forever pursued by my mad desire to find "her who will understand." With jewels I tempted many beautiful women; with kisses tried I to draw out the secrets of their hearts, with deeds of daring I won their admiration. . . .Not one

> who understands me, not one who resembles me or has a soul that is sister to mine. There is not one among them all who has known my soul, not one who could read my thoughts. . . .

Look what is being expressed here. In order to understand this animus monologue, you need to understand how the nature of the animus, to a significant degree, is determined as the reciprocal of the ego's attitude. Let me explain what I mean.

In this case we're dealing with a feminine ego. Because she is unaware of certain features of her psychology that ought to be conscious, the animus is burdened with carrying those qualities. The same thing is true for a man in regard to his anima. So, we have this histrionic posturing of the animus because the ego is not aware of its own infantile attitude. The animus is saying, "I am seeking the special one who is so rare that she exists only beyond time." This communicates that the patient's ego is harboring the notion, "I am a special one too good to live in the real world of time." Unless you are able to make the transition from the behavior and qualities of the animus in dreams to the psychological reality of the patient, you are not going to reach her. As long as you just talk abstractly about "your animus is thus and so," it remains dissociated from the living reality of the patient. You have to be able to make that translation in a way the patient can accept. It doesn't do any good to fight about it. Often these translations are not particularly complimentary, and the ego does not want to entertain them. It is necessary to get the patient to make associations to the behavior that the animus is expressing, and then take what she says out of her own mouth and refer it back to her.

In paragraph 466 there is another important passage. Jung is talking about the youthful hero, always the son-lover of the mother-goddess, doomed to an early death:

> The libido that will not flow into life at the right time regresses to the mythical world of the archetypes, where it activates images which, since the remotest times, have expressed the non-human life of the gods,

> whether of the upper world or the lower. If this regression occurs in a young person, his own individual life is supplanted by the divine archetypal drama, which is all the more devastating for him because his conscious education provides him with no means of recognizing what is happening, and thus with no possibility of freeing himself from its fascination. Herein lay the vital importance of myths: they explained to the bewildered human being what was going on in his unconscious and why he was held fast. The myths told him: "This is not you, but the gods. You will never reach them, so turn back to your human avocations, holding the gods in fear and respect."

Jung is referring to the *puer aeternus*, i.e., eternal youth. That is a term and psychological reality of a particular species of psychology that is exceedingly widespread. I urge you to study von Franz's excellent essay on the subject.[13] Jung is saying that the way out of identification with the *puer aeternus*, or with any of the archetypal figures of the collective unconscious, is familiarity with myth. The myth provides a kind of mirror in which you can see the archetypal image you are identified with. In the process of seeing, you dis-identify and then resume your ordinary human dimensions. The role and attitude you were living out of was impersonal, more than human, archetypal, and therefore an inflation of one kind or another.

In paragraph 492 Jung discusses the birth of Hiawatha, which leads into the general theme of the myth of the birth of the hero. He makes reference to a classic study on the subject, Otto Rank's book, *The Myth of the Birth of the Hero*,[14] which is written in terms of personalistic psychology, but is worth noting because historically he was the first to engage that issue. I think

---

13 Marie-Louise von Franz, *Puer Aeternus*, Sigo Press, 1981.

14 Otto Rank, "The Myth of the Birth of the Hero," in *In Quest of the Hero*, Princeton University Press, 1990.

of the hero as intermediate between the Self and the ego. The hero really has a foot in both realms. I think the hero-figure can best be described as a personification of the urge to individuation. The hero figure as a dream image is something to be on the alert for, because if you are doing a depth analysis properly, this symbolism will be common. You will see symbols of the birth of a divine child or an unusual child, which is a specific reference to the myth of the birth of the hero. It symbolizes the urge to individuation as it emerges into consciousness. We sometimes refer to it more loosely as the birth of the Self, which ties into the symbolism of the nativity. There is an overlap here; I don't mean to be too precise about it. To the extent we're talking about a hero who has to perform a whole series of labors — such as Heracles or Hiawatha — we're not really dealing with the birth of the Self as an accomplished entity. We're dealing with the birth of the potential realization of the Self, which is the urge to individuation. In his study, Rank mentions the following features[15]:

> The hero is the child of most distinguished parents, usually the son of a king. His origin is preceded by difficulties, such as continence, or prolonged barrenness, or secret intercourse of the parents due to external prohibition or obstacles. During or before the pregnancy, there is a prophecy, in the form of a dream or oracle, cautioning against his birth, and usually threatening danger to the father (or his representative). As a rule, he is surrendered to the water, in a box. He is then saved by animals, or by lowly people (shepherds), and is suckled by a female animal or by a humble woman. After he has grown up, he finds his distinguished parents, in a highly versatile fashion. He takes his revenge on his father, on the one hand, and is acknowledged, on the other. Finally he achieves rank and honors.

---

15 Ibid., p. 57.

Rank does not mention that the hero is usually conceived by some divine agency, Zeus in a shower of gold, for example, or the Holy Ghost. This demonstrates the point that his origin derives from the transpersonal dimension. The two sets of parents refer to the fact that one set is the human parents, the other the transpersonal. The transpersonal can either be expressed in terms of royalty or divinity, or as animal nature. In either direction, deities and animals are transpersonal, one from above and one from below. Hiawatha provides examples of this phenomenon. In our own familiar symbolism the two most common examples of the myth of the birth of the hero are the birth of Moses and the birth of Christ. You should be very alert to the imagery of this archetype when it comes up in dreams, because then you know that the analysis is working. The patient is on his way to being born as an individual, out of the state of containment in a tribe or collective grouping, and into his individual uniqueness.

LECTURE VII ✧ PARAGRAPHS 523 – 612

IN PARAGRAPH 523, JUNG makes the remark: "Had Hiawatha not succeeded in conquering him, Mondamin would have 'killed' him and usurped his place, with the result that Hiawatha would have become 'possessed' by a demon." Something very important is being presented here, which Jung elaborates in the next paragraph. Mark paragraph 524 as very important. There are certain places in Jung's works where he lays things out with utmost clarity. If you understand this paragraph thoroughly, you will understand Jungian psychology:

> Now the remarkable thing here is that it is not Hiawatha who passes through death and emerges reborn, as might be expected, but the god. It is not man who is transformed into a god, but the god who undergoes transformation in and through man. It is as though he had been asleep in the "mother," i.e., in Hiawatha's unconscious, and had then been roused and fought with so that he should not overpower his host, but should, on the contrary, himself experience death and rebirth, and reappear in the corn in a new form beneficial to mankind. Consequently he appears at first in hostile form, as an assailant with whom the hero has to wrestle. This is in keeping with the violence of all unconscious dynamism. In this manner the god manifests himself and in this form he must be overcome. The struggle has its parallel in Jacob's wrestling with the angel at the ford Jabbok. The onslaught of instinct then becomes an experience of divinity, provided that man does not succumb to it and follow it blindly, but defends his humanity against the animal nature of the divine power.

That last sentence is the punchline. There are other relevant lines, but those suffice for our purposes. The basic idea is if one does not succeed in penetrating the primitive onslaught of instinct by consciousness, then the

ego is possessed by it to a greater or lesser extent. Some kind of inflation or subtle power-possession prevails in the individual's life. If one succeeds in overcoming the onslaught of instinct with consciousness, then the primordial aspect of the unconscious Self undergoes transformation; in other words, the god-image is transformed. It is all expressed in that one paragraph.

What happens in Hiawatha's case is that Mondamin is overcome; it is the maize deity itself that is killed and eaten. One of the pictures in the sequence illustrates this deity, the corn god (Plate LII). Jung proceeds to amplify this theme of the god who dies and offers himself up as food. He speaks of the bull in the Mithraic religion that is killed; out of the dead bull comes forth food. Another example is Christ in the Gospel of John. He spoke of his body as bread and his blood as wine, so that in death he provides the food that is served at the Eucharist, or the feast of the Mass. Jung talks about the story of Sampson killing the lion. Out of this carcass, a bee hive is generated that produces honey; the lion is transformed into honey.

In the Eleusinian mysteries, which describe the descent to the depths and the return, an ear of wheat is brought back; food is the consequence of that descent. All these things are examples of the same basic archetype — the archetype of the deity, usually sacrificing itself up one way or the other as food for the ego, or humanity. Later, I will discuss the symbolism of sacrifice more fully. In paragraph 528, Jung says: "... Hiawatha only finds the one he is looking for — Mondamin — through profound introversion, by a descent into the darkness of night, to the Mothers." There is a footnote (no. 62) to that phrase:

> An exact parallel is the legend of Izanagi, the Japanese Orpheus, who followed his dead wife down to the underworld and begged her to return with him. She was willing to do so but besought him not to look at her. Izanagi then made a light with one of the "masculine" prongs of his comb and immediately lost his wife.

The Western version of this story is that of Orpheus who descends to the underworld trying to retrieve his wife, Eurydice. This is a particularly important myth for the analytic process since it symbolizes what every depth analysis does, and so every version of the myth is particularly relevant to us. There is a very interesting twist to the Izanagi version of the Orpheus story. Like Orpheus, when Izanagi's wife died, he was inconsolable and went down to Hell to retrieve her, but his wife refused to come back because she had already tasted some food in Hell (just like Persephone who ate the pomegranate seed). While the question was being discussed with the god of Hell, Izanagi eventually became impatient. Although he had been told not to, he lit a torch and went to look for his wife. What he found was her decomposing body covered with worms. That is the new angle that is not mentioned in Orpheus. He fled in horror and his wife called after him, "You have humiliated me."

This has a very interesting parallel to the Amor and Psyche myth, which I urge you to acquaint yourself with via Erich Neumann's essay.[16] Amor and Psyche were living in a blissful, married state, but she had never seen him. Amor specifically told Psyche, "You dare not look on me." But like Izanagi, she disobeyed that rule, and when Amor was sleeping she lit a candle and looked at him. Amor flew away and Psyche had a number of labors to accomplish in order to regain connection with him. What is particularly interesting about the Izanagi myth is that it explicitly states one of the aspects of looking at the unconscious. What you may first see is the negative numinosum, represented in the Izanagi myth by his wife's decomposing body. That is one of the aspects of going into the unconscious with your lighted torch of consciousness. You may very well encounter more than you can endure. If you are familiar with this kind of myth, it will help give you your bearings when that kind of event happens to you, and you will not fall into total despair. To suddenly see the extremity of

---

16 Erich Neumann, *Amor and Psyche*, Princeton University Press, 1956.

darkness in the human psyche can be too much. When you go poking around down there with your little light, you never know what you are going to see. This is a good myth to be familiar with.

In paragraph 553, Jung gives a grand summary of much of what has gone before; here is one of his two-and-a-half page paragraphs. It is a wonderful summation, and I want to quote just a bit of it:

> The sun, rising triumphant, tears himself from the enveloping womb of the sea, and leaving behind him the noonday zenith and all its glorious works, sinks down again into the maternal depths, into all-enfolding and all-regenerating night. (Cf. figs. 3, 24.) This image is undoubtedly a primordial one, and there was profound justification for its becoming a symbolical expression of human fate: in the morning of life the son tears himself loose from the mother, from the domestic hearth, to rise through battle to his destined heights. Always he imagines his worst enemy in front of him, yet he carries the enemy within himself — a deadly longing for the abyss, a longing to drown in his own source, to be sucked down to the realm of the Mothers . . . .The natural course of life demands that the young person should sacrifice his childhood and his childish dependence on the physical parents, lest he remain caught body and soul in the bonds of unconscious incest. This regressive tendency has been consistently opposed from the most primitive times by the great psychotherapeutic systems which we know as the religions . . . .The mind shies away, but life wants to flow down into the depths . . . . Nevertheless, the daemon throws us down, makes us traitors to our ideals and cherished convictions — traitors to the selves we thought we were. That is an unmitigated catastrophe, because it is an *unwilling* sacrifice. Things go very differently when the sacrifice is a voluntary one . . . .Yet every descent is followed by an ascent; the

> vanishing shapes are shaped anew, and a truth is valid in the end only if it suffers change and bears new witness in new images, in new tongues, like a new wine that is put into new bottles.

With that grand summary, Jung goes on to another subject. Starting with paragraph 555, he talks about the myth of Siegfried, as elaborated by Richard Wagner in his great operatic cycle, *The Ring of the Nibelung*. I do not think Americans are as familiar with that material as Europeans are, so I will summarize it very briefly. It has some very relevant themes embedded in it that are of psychological importance.

According to this myth, there are four different realms of being: the gods, the giants, the dwarfs (the *Nibelungen*), and the humans. At the beginning of the myth, a great hoard of gold, along with a magical gold ring, is in the possession of the Rhine maidens in the bottom of the river. This ring is the really important treasure because whoever owns it can rule the world. The trouble is that whoever puts on the ring puts on a curse at the same time. The ring is stolen by one of the dwarfs, but is taken from him by Wotan who needs it to pay the giants for building Valhalla for him. The ring ends up in the possession of the giants and is guarded by Fafner, a giant in the form of a dragon. Wotan wants above all to get this ring back, but — and this is a very interesting psychological point — it requires a human hero to get it back. For some reason the gods cannot do it; they are not omnipotent. For that purpose, the hero Siegfried is conceived and born. His parents die and Siegfried is reared by the dwarf named Mime. In due time, Siegfried does kill Fafner, and rescues the ring and the hoard of gold. Alberich, a dwarf, makes off with the gold, but Siegfried has the ring, although he does not really know what it is all about. There is an interlude between him and Brünhilde — it is a kind of anima drama.

Brünhilde, in punishment, had been put asleep with a ring of fire around her. Siegfried rescues her and gives her the ring. Then Siegfried falls into an evil enchantment by another woman and takes the ring away from Brünhilde. In the course of it all, by treachery, Siegfried

is killed, Brünhilde dies on his funeral pyre and the ring is returned to the Rhine maidens. At the end of the whole drama, the gods meet their doom. That is the basic story.

There are several items particularly relevant psychologically. One, the treasure lies in the unconscious, specifically the lower unconscious instead of the higher unconscious, the realm of the gods. The second item is that a human being is needed to retrieve it. This points to the fact that a conscious ego is required for the redemption and transformation of the primitive god-image. The third item is that the heroic ego, represented by Siegfried, can recover it, but cannot keep it because it does not know what it is doing. The fourth item is that the ego at this stage of things needs a relation to the anima in order to survive; that was where Siegfried collapsed. He did not succeed in creating a conscious relationship to Brünhilde. At this stage of the cycle the anima splits into multiple figures; Siegfried is enchanted and does not know what hit him. A conscious relation to the anima, which means a conscious relation to the unconscious, is a requirement but is beyond the psychological capacity of this drama to achieve.

What is needed, rather than a heroic ego, is a Jungian ego. I'll tell you why I use that term. This myth — and that is the reason I went into it so specifically — belongs very explicitly to Jung. The reason we know that is from *Memories, Dreams, Reflections*[17] and the dream that he reports there on page 180. He had this dream in 1914, just as he was having his full encounter with the unconscious. Here is the dream, condensed a little:

> I was with an unknown, brown-skinned man, a savage, in a lonely, rocky mountain landscape. It was before dawn . . . .I heard Siegfried's horn sounding. . .and I knew that we had to kill him. We were armed with rifles and lay in wait for him on a narrow path . . . .Then Siegfried appeared high up on the crest of the mountain, in the first ray of the

17 C.G. Jung, *Memories, Dreams, Reflections*, Vintage Books, 1963.

> rising sun. On a chariot made of the bones of the dead, he drove at furious speed down the precipitous slope. When he turned a corner, we shot at him, and he plunged down, struck dead.
>
> Filled with disgust and remorse for having destroyed something so great and beautiful, I turned to flee. . . .But a tremendous downfall of rain began, and I knew that it would wipe out all traces of the dead. . .life could go on, but an unbearable feeling of guilt remained.

Jung was extremely bothered by this dream. Finally, its meaning came to him:

> "Why, that is the problem that is being played out in the world." Siegfried, I thought, represents what the Germans want to achieve, heroically to impose their will, have their own way. "Where there is a will, there is a way!" I had wanted to do the same. But now that was no longer possible. The dream showed that the attitude embodied by Siegfried, the hero, no longer suited me. Therefore it had to be killed.

The attitude of the heroic ego is only relevant for the first half of life. When one comes to the second half of life, where conscious individuation is required, then the heroic attitude has to die, as the myth makes clear. The ego, in its heroic way, can grab what it wants, but it does not know what to do with it. It becomes possessed by it. In paragraph 569, I want to point out a few observations that I think are relevant:

> Fafner is the guardian of the treasure; in his cave lies the hoard, the source of life and power. The mother apparently possesses the libido of the son (the treasure she guards so jealously), and this is in fact true so long as the son remains unconscious of himself. In psychological terms this means that the "treasure hard to attain" lies hidden in the

> mother-imago, i.e., in the unconscious. . . .When such symbols occur in individual dreams, they will be found on examination to be pointing to something like a center of the total personality, of the psychic totality which consists of both conscious and unconscious.

That, of course, will be the underlying symbolism of the Ring Cycle, which is a circle.

There are different ways of dealing with the unconscious as monster. Jung describes these ways and says in paragraph 571:

> In Rome money-offerings were thrown every year into the *lacus Curtius*, formerly a chasm that had been closed through the sacrificial death of Curtius. He was the hero who went down to the underworld in order to conquer the danger that threatened the Roman state after the opening of the chasm.

This is not one of our better known myths, so I thought I would say a word about it. The mythical story is that some great earthquake or violent event caused a great opening in the middle of the Roman forum. It went so deep that nothing would fill it up and the soothsayers declared that if the Romans wished the commonwealth to be everlasting, they must devote to this chasm the principle strength of the Roman people. Curtius, on hearing this answer, said the most valuable thing belonging to the Roman people is their arms and their courage. They agreed with him. So he arrayed himself in full armor, mounted his horse, and plunged into the chasm. At that point, the earth immediately closed over him.

What is being said here? The soothsayers told the Roman people to devote to this chasm what constituted their principle strength, their arms and their courage — in other words, their heroic Roman attitude. That is the essential nature of Rome at its peak; it is the attitude of the triumphant ego — ego power. The myth is true, but Rome did not follow it consciously, and so it had to go down to destruction. The heroic ego, representing the arms and courage and power of Rome, personified by the hero Curtius, offered itself as a sacrifice, and that closed

the chasm. The psychological reference is that when the chasm of the unconscious opens up to the ego and threatens to swallow it, the way the ego succeeds in closing it and coming to terms with it is by sacrificing the heroic ego attitude. That is the way it is done, and that is the way Jung did it. As the unconscious opened up in a threatening way, he had this dream of killing Siegfried that saved him. It is an exact replica of the myth of Curtius. It is a very fundamental image and there may come a time when you need to remember it.

In paragraph 572, Jung speaks about various places that are entrances to Hades: ". . .near Eleusis, there was a gorge through which Aidoneus came up and into which he descended after kidnapping the Kore. . . ." The basic image is of the locus of the *katabasis*, which means the "going down." That is a very relevant symbolic image because in the analytic process we're looking for locations where the *katabasis* can take place. The place, once found, turns out to be the site of one's major complexes. These are going to be highly defended, so whenever somebody touches your major complex, you are going to push him away — that is automatic. If the analytic process succeeds in dissolving those defenses and opening you up, then the entrance to the underworld opens up in the core of the complex and you have an opportunity to go into the unconscious. Those are the locations for a possible *katabasis*.

LECTURE VIII ✧ PARAGRAPHS 613 - 685

THE FINAL VISION in the Miller fantasy is quoted in paragraph 613. In it Chiwantopel talks about looking for his soul-mate and realizes he'll never find her because they are separated from one another by 10,000 moons. Then a green viper darts out of the bushes and bites both the horse and Chiwantopel; they die. That is the basic image.

This corresponds to the title of the final chapter, "The Sacrifice," because there is a sense that this is a semi-volitional death on the part of Chiwantopel and his horse. The theme of sacrifice runs through all of the following material. In paragraph 615, Jung makes a point of distinguishing an important pair of opposites that are central to psychic functioning — the opposites of nature and spirit. He quotes a favorite passage of his from *Faust* where Faust says to his earthbound colleague, Wagner: "You are conscious only of the single urge," whereas Faust is aware of two souls residing within his breast. Jung goes on to say:

> But Miss Miller seems to be on the point of forgetting this urge for the sake of the other [i.e., the sake of the spirit]. By so doing she does not escape the danger of one-sidedness, but only changes its sign. Whoever loves the earth and its glory, and forgets the "dark realm," or confuses the two (which is mostly what happens), has spirit for his enemy; and whoever flees from the earth and falls into the "eternal arms" has life for an enemy. This is what happens to the hero Chiwantopel, who personifies Miss Miller's otherworldliness: he falls foul of the green snake. Green is the color of the vegetation numen ("green is life's golden tree"), and the snake is the representative of the world of instinct, especially of those vital processes which are psychologically the least accessible of all. Snake dreams always indicate a discrepancy between the attitude of the conscious mind and instinct, the snake being a personification of the threatening aspect of that conflict.

This is a pair of opposites to always keep in mind when you are making an initial appraisal of patients. Ask yourself, in the spirit/nature spectrum, where does this particular individual come down? You'll almost always find that, since the patient is visiting you and is in some kind of difficulty psychologically, there will be some disparity, either on one side or the other. At the turn of the century, it was the nature pole that was most absent in the majority of Freud's Viennese clientele. Currently, in the present milieu, the pendulum has swung almost to the opposite direction. The existence of an authentic spiritual dimension of the psyche sometimes comes as a shock to modern people, because it has so fallen out of collective awareness.

Starting with paragraph 617, Jung speaks of the neurotic who tries to wriggle out of the necessity of living, wins nothing, and just falls into an emptiness and meaninglessness of life. He says:

> If it is not possible for the libido to strive forwards, to lead a life that willingly accepts all dangers and ultimate decay, then it strikes back along the other road and sinks into its own depths, working down to the old intimation of the immortality of all that lives, to the old longing for rebirth.

This reminds Jung of the poet Hölderlin and he presents quite a few of Hölderlin's poems. I do not think Hölderlin is as well known in America as he is in Europe, so I will say just a few words about him. He was born in 1770 in Germany, the same year as Beethoven. His father died when he was 2; his mother remarried a few years later and his stepfather died when he was 9, so he had two experiences of father loss during his early years. His mother, who was a parson's daughter, was very important in his upbringing and wanted him to enter the service of the church. He did go to seminary, but could not go on into the ministry; it did not suit him. Instead, he pursued his poetic talents and had a series of jobs as a private tutor in various posts. It never seemed to work out. He had a chronic problem with adaptation to basic worldly reality. In one of his jobs, he fell in love with the wife of the wealthy Frankfurt banker in whose house he was the tutor. To show you how he functioned, he gave her the

Greek name of *Diotima* and considered her a reincarnation of the spirit of ancient Greece. Their affair did not last very long because, after a painful scene with the husband, he had to leave. That happened when he was about 25. By the time he reached 32, he had a mental breakdown, and although he had some partial recovery for a few years, by the age of 36, he was permanently and totally incapacitated with chronic schizophrenia. Though he lived into his 70s, his productive life was over by the age of 36. He would spend time in one of his tutoring jobs, but when the adaptation would break down, he would go back home and be with his mother for a while, then leave and try another post. He had some literary friends, notably Schiller, who recognized his genius and tried their best to help him out, but ultimately, his ego was too weak to make a fundamental adaptation.

It often happens that way — the very permeability of the ego leaves the individual open to the poetic aspect of the unconscious, but at the same time renders the individual particularly inept at reality adaptation. Hölderin's recognition as one of the outstanding German lyric poets came about 100 years after his death. Today, he is ranked among the greatest, and is especially admired for his uniquely expressive style. His basic literary and psychological state was a passionate intensity that strove to reconcile the two different strains of his own psychology: the religious spirit and beliefs of ancient Greece on the one hand, and the Christian faith on the other. The beliefs in spirits of ancient Greece were grounded in the Dionysian nature; whereas Christianity is grounded in a one-sided spirituality. So the very conflict that Jung talks about in this chapter, between nature and spirit, was living itself out in Hölderlin's life.

In paragraph 624, note 15, Jung gives an example of a case of schizophrenia that he had witnessed. The patient had a particular relation to the sun and stars; in another case, he talks about a patient who understood the language of birds that brought messages from his sweetheart. That reminded me of a case I saw many years ago at Rockland State Hospital that fits into this same framework. The patient was a young Christian minister who had a one-sided, spiritual outlook on life. When his psychosis broke out, it expressed itself with the illusional conviction that he was the Second Coming of Christ. One of the features of his psychosis was that this

message was brought to him from God by the way the birds fluttered outside his hospital window.

Look what is happening there. At the same time the patient is consciously over-identified with the spirit, he falls into a primitive mode of experience — a kind of primitive *participation mystique* with nature — imagining himself in communion with the birds, a natural phenomenon. It illustrates that the psychotic process itself is attempting to correct the one-sidedness of the conscious ego. Of course, if that symbolic correction is taken concretely and literally by the weak ego, then it manifests as a psychosis. In paragraph 624, Jung is quoting a poem of Hölderlin's that has this passage in it:

> . . . And about the rocks the grasses rally,
> And the branches show the sky between,
> There I lay, imbibing every flower
> In a rapt, intoxicated glee,
> And, surrounded by a golden shower,
> From their heights the clouds sank down to me.

Jung observes in footnote 17: "This image expresses the state of divine or infantile beatitude. . ." I'll draw your attention to the fact that divine or infantile beatitude is the same thing. The so-called "infantile beatitude" is the experience of the infant when ego-consciousness is just barely beginning to dawn, and the nascent ego is in communion with the archetypal world. That is what divine beatitude is — containment and communion in the archetypal world. Although it does have an infantile reference, it does not have an infantile meaning. It has a personal transcendent meaning. As William Wordsworth has told us long ago in his poem, the infant comes "trailing clouds of glory, from God who is his home," expressing the fact that the nascent ego emerges out of that state of divine beatitude. It corresponds very much to what Jung speaks of as his earliest memory, which you'll find in *Memories, Dreams, Reflections*[18]:

---

18 Ibid., p. 6.

> I am lying in a pram, in the shadow of a tree. It is a fine, warm summer day, the sky blue, and golden sunlight darting through green leaves. The hood of the pram has been left up. I have just awakened to the glorious beauty of the day, and have a sense of indescribable well-being. I see the sun glittering through the leaves and blossoms of the bushes. Everything is wholly wonderful, colorful, and splendid.

That is one version of the beatific vision. When one touches the paradise level of the psyche — if it is contacted consciously — it has a healing effect; but if one is drawn back to it magnetically by an unconscious, regressive tendency, it has no such healing effect. Then one is only drawn back to the infantile attitude of existence. It makes all the difference in the world whether this regressive process takes place consciously rather than unconsciously. Jung makes a point of emphasizing that in paragraph 625, where he says:

> Depression should therefore be regarded as an unconscious compensation whose content must be made conscious if it is to be fully effective. This can only be done by consciously regressing along with the depressive tendency and integrating the memories so activated into the conscious mind — which was what the depression was aiming at in the first place.

The question was raised of how to relate to the unconscious if it can have such negative effects by making one regress. This remark clarifies that issue. A conscious regression is healing; unconscious regression is destructive. I would also draw your attention to what Jung says about depression. It really disturbs me to see that, in modern psychiatric and psychological parlance, the term *depression* is taken as a kind of separate disease entity in itself, to be overcome by whatever means possible. If you have a dynamic understanding of the nature of the psyche, you will realize, as Jung tells us, that depression, as all other psychological symptomatology,

has a *telos* at its core — a latent purpose — if one can understand it purposefully. He says that depression should be regarded as an unconscious compensation. To put it more explicitly, depression is usually an unconscious enforcement of introversion, a consequence of a one-sided extraverted attitude operating at a given time. That is also true in cases of reactive depression that follow the loss of a loved one. Even then, the depression is an enforced introversion because the psyche requires the individual to withdraw the projection that the lost loved one carried. That is a vitally important thing because if one does not succeed in doing that — if the dead loved one is really carrying a large portion of your soul — the deceased can suck you right down into the grave with them.

The rest of the chapter treats the symbolism of sacrifice quite explicitly. Different items come up about what needs to be sacrificed in different circumstances. For instance, in paragraph 652, Jung talks about a creative sacrifice, a cosmogonic sacrifice that brought the world into existence:

> It is evident that by this is meant not a physical, but a psychological cosmogony. The world comes into being when man discovers it. But he only discovers it when he sacrifices his containment in the primal mother, the original state of unconsciousness.

He goes on to speak of that original containment in the primal mother as the original state of symbolic incest. When one escapes from the original incest, the incest prohibition prevents one from returning to it.

This is an important issue to understand in psychotherapeutic operations because there are a lot of people walking around in the world who have never sacrificed their containment in the primal mother. It is a relative process at best. To one degree or another, we are all contained in the primal mother or some version of the mother archetype. But there are different gradations to that state of affairs. You need to be very perceptive to see the phenomenon of containment in the primal mother. The easiest way to discern it, of course, is when a patient is still contained psychologically within his

original personal family; or literally in terms of financial support — he's supported by the family or living in the family house. However, even though one may have achieved economic independence, psychological independence is of a different nature altogether. It is amazing to see how relatively educated, intelligent people can be unconsciously contained in their family psychology, group psychology, church, ethnic faction, or any kind of grouping. You see this when criticism towards the group is taken as personal criticism. This is a very important issue, i.e., the idea of containment in some version of the mother archetype. That is one of the things that has to be sacrificed for conscious development. In paragraph 655, Jung makes another interesting observation:

> What actually happens in these incest and womb fantasies is that the libido immerses itself in the unconscious, thereby provoking infantile reactions, affects, opinions and attitudes from the personal sphere, but at the same time activating collective images (archetypes) which have a compensatory and curative meaning such as has always pertained to the myth. Freud makes his theory of neurosis — so admirably suited to the nature of neurotics — much too dependent on the neurotic ideas from which precisely the patients suffer. This leads to the pretence (which suits the neurotic down to the ground) that the *causa efficiens* of his neurosis lies in the remote past.

Now here is another thing we have to sacrifice. We have to sacrifice the infantile theory of neurosis if there is going to be any authentic psychological development. An infantile theory of neurosis blames the parents. I do not care how despicable the parents were. The process of blaming them is an infantile operation belonging to the infantile psyche. While we always have to go in search, for a little while anyway, for what the childhood experience was, you are not going to find a cure there. That infantile theory has to be sacrificed. It is by that process of sacrifice that the infantile psyche itself gets sacrificed. You must sacrifice your claim to complain

about a particular set of parents that fate gave you, for that is a losing enterprise. You'll never get out of infancy, if you cannot sacrifice your complaints.

In Miss Miller's vision, the horse and the hero are part of the sacrifice. This brings up the whole question of how we are to understand the image of death or serious illness of large animals in dreams — the size of a horse or a cow. That is an ominous image. It means that a very sizable portion of the individual's instinctual foundation is moribund. It sometimes means grave physical illness. At the very least, it means that a sizable conscious sacrifice on the instinctual level will be required to prevent a serious unconscious event. Along that same line, in paragraph 659 Jung talks about the image of the felling of the pine tree:

> . . . the felling of the pine-tree parallels the castration and is a direct reminder of it. In that case the tree would have more of a phallic meaning. But since the tree is primarily significant of the mother, its felling has the significance of a mother-sacrifice. . . .[The common] denominator is the libido: the son personifies the longing for the mother which exists in the psyche of every individual who finds himself in a similar situation. The mother personifies the (incestuous) love for the son. The tree personifies the mother on the one hand and the phallus of the son on the other. The phallus in its turn stands for the son's libido. The felling of the pine, i.e., castration, denotes the sacrifice of this libido. . . .

Now, to bring this material down to clinical immediacy, it raises the question of how one is to interpret the image of felling trees in dreams. Generally, the felling of a sizable tree indicates that a sizable sum of libido in the vegetative state is undergoing transformation. I had a striking example of that at the end of my own personal analysis with Esther Harding. As the transference was being withdrawn, as I was recognizing her human fallibilities, I had a dream in which a huge tree fell in the yard of my childhood home and the task was now to cut it up into firewood. The general symbolism of falling trees in dreams indicates that some major quantity of libido is in

the process of transit from one level of awareness to another. The vegetative level of awareness is a very low level. Trees are not very conscious. Whenever you encounter a dream like that, be on the lookout for what is going on in the life of the patient. Very often it is the conclusion of some type of unconscious relationship.

In paragraph 671 Jung talks about the meaning of sacrifice. He speaks of the one-time sacrifice of a maiden to the dragon as an example in which the object sacrificed was a symbol of man's concupiscence; it is an example of sacrificing his desirousness. He also speaks of the sacrifice of the first-born and of an alternative of that, self-castration and of a milder version of that, circumcision. In Asia Minor, the priests of the Great Mother would sometimes castrate themselves in an orgy of worship to her. Then Jung speaks of the old idea of human sacrifice. If we go back far enough, we find remnants of human sacrifice almost everywhere. That illustrates what a profound impact the archetype of sacrifice had on primitive man — that it could impose the ritual of human sacrifice. Jung speaks of that as meaning fundamentally the renunciation of egohood. Human sacrifice means, then, sacrifice of that which makes one specifically human — the ego — which is the seat of human consciousness. Human sacrifice is the most brutal, the cruelest aspect of human existence on the lower level of human evolution. On the upper level, it is the symbolic image of the highest consciousness that is able to sacrifice egohood so that the Self, the transpersonal center, be realized.

In paragraph 681, Jung talks about the meaning of snakebites in dreams. There is another reference to that in paragraph 585. He talks about one of his patient's dreaming that a snake shot out of a cave and bit him in the genital region. The dream ". . .occurred at a moment when the patient was convinced of the truth of the analysis and beginning to free himself from the bond of his mother complex." Jung interprets this as saying that the patient felt he was making progress and that he had more control over himself, but the moment he felt the impulse to go forward, he also felt the pull of the bond to the mother.

Conclusion

This concludes my remarks about *Symbols of Transformation*. The book is a fundamental one for the understanding of Jungian psychology for two reasons. First, it marks the parting of the ways between Freud and Jung as Jung transcended Freud's personalistic understanding of the unconscious and proceeded to make his own great discovery of the collective unconscious; and, second, because its theme, the transformation of libido, is *the* central theme of Jungian psychology, which later received fuller treatment as the alchemical transformation of the *prima materia*,[19] and finally, in *Answer to Job*,[20] as the transformation of the God-image.

---

19 See C.W. Vols. 12, 13, & 14.

20 C.G. Jung, *Psychology and Religion: West and East*, C.W. Vol. 11, Princeton University Press, 1969.

Index

active imagination, 4f, 23
Ahasuerus, *see* Wandering Jew
alchemy, 45, 78
Amor and Psyche, 62
amplification, 15, 49
analogies, 22ff
anima, 56, 65
animus: projection of, 6-9, 56
arrows, 53f
attention, 4f, 20f

beatitude, 72f
birds, 71f
breast, baring of, 51f
bull, 16, 48f, 61

Chiwantopel, 34, 51ff, 69
Christ, 19, 34-36, 43, 59, 61, 71f
city, 37f, 40
collective unconscious, 2, 4, 13, 57, 78
complexes, 6, 45, 48, 53, 68
coniunctio, 17, 24
Curtius, 67f

death, 50ff, 76
depression, 73f
dismemberment, 44f
dream(s): analysts in, 11; death in, 53, 76; interpretation of, 4, 9, 15, 37, 44, 46, 54f, 58, 76; snakebites in, 77

ego: as center of directed thinking, 4; heroic, 37, 39, 65-68; inflation of, 19, 33, 37, 49, 50f, 57, 61; mystery of, 47; *see also* beatitude; mother; sacrifice; Self
etymology, 46, 54

father archetype, 7f, 16
father-imago, 7f, 27
Faust, 17, 69
fire, 16, 23f, 25, 28
Freud: on God-image, 12; on incest, 29f; and Jung, 3, 10, 19, 27, 78; and Oedipus complex, 31; Viennese clientele, 70

God-image, 7f, 12f, 18ff, 28, 61, 78
Goethe, 17

Heimarmene, 13f
hero, 49, 52, 54, 57-59; *see also* ego, heroic
Hiawatha, 57ff
Hölderlin, 70f, 72
"Hymn of Creation, The" (Miller), 6f, 10f
hypostasis, 13

image(s), 7, 19, 30
imagination, passive vs. active, 4f
immortal partner(s), 19, 34ff
incest, 29f, 38, 50, 74
individuation, 17, 30, 51, 58
inflation, *see* ego, inflation of
Izanagi, 62f

Jonah, 37
Jung: descent into unconscious, 1; and Freud, 3, 10, 19, 27, 29f, 78; *see also* beatitude; Siegfried
Jungian analysis, 30, 42, 59, 62, 68
Jungian psychology, 22, 60, 78

katabasis, 68

libido: as consciousness, 28, 49; and God-image, 18ff; intention of, 22; Jung vs. Freud, 3, 10, 19; light and dark aspects of, 17; split of, 27, 29; transfer of, 26, 31, 33, 40, 45, 47, 76f, 78; *see also* attention; fire; *Heimarmene*
love, 16, 18

Miller, Miss Frank: animus projection, 6ff; fantasies, 2, 31, 34, 37, 69, 76; and "The Hymn of Creation," 6, 10f; and "The Moth to the Sun," 14f; personality of, 8; and theater, 5f; *see also* Chiwantopel
Mithras, 36, 43, 48f, 55
Moby Dick, *see* night sea journey
monster, 47
"Moth to the Sun" (Miller), 14f
mother archetype, 33f, 38, 40, 46, 47, 74ff
myth(s), 22, 42, 47f, 57; Amor and Psyche, 62; of birth of hero, 57-62f; Oedipus 31ff; Orpheus, 62; Osiris, 42ff; Philoctetes, 53f; Siegfried, 64-68

nature, *see* spirit, nature vs.
Neumann, Erich, 5, 33, 47, 62
night sea journey (nekyia), 37-39
numinosum, negative, 62f

Oedipus: complex, 3, 29; myth, 31ff
Orpheus, 62
Osiris, 42ff

parent(s), 12, 28, 31, 59, 75f; world, 47; *see also* mother archetype; father archetype; father- imago
Philoctetes, 53f
power, 14, 51; *see also* ego, inflation of
projection, 6, 11, 13, 54, 74
Psychology of the Unconscious, see *Symbols of Transformation*
puer aeternus, 57

Rank, Otto, 57-59
rebirth, 37, 43, 45f, 53
Ring of the Nibelung, The, 64-67

sacrifice, 61, 67, 69, 74ff
Self: as immortal partner, 34ff; and Philoctetes myth, 54; as source of fantasy thinking, 4; *see also* ego; God-image; sacrifice
sexuality, 10, 30

Siegfried, 64-68
snakebites, 54, 77
Sol, 49
Sphinx, 31ff
spirit, 16; descent of, 47; nature vs., 14, 17, 27, 69-71
suffering, 54f
super-ego, 27f
symbols, 41
Symbols of Transformation, 78; history of, 1-3

theater, 5f
thinking, directed vs. fantasy, 4f; *see also* imagination
Transformations and Symbols of the Libido, see *Symbols of Transformation*
tree(s), 23, 38, 42ff, 49, 76f

von Franz, Marie-Louise, 57

Wandering Jew, 34ff

OTHER BOOKS, TAPES AND VIDEOS
By Edward F. Edinger

Books

Anatomy of the Psyche: Alchemical Symbolism in Psychotherapy
The Bible and the Psyche: Individuation Symbolism in the Old Testament
The Christian Archetype: A Jungian Commentary on the Life of Christ
The Creation of Consciousness: Jung's Myth for Modern Man
Ego and Archetype
Encounter with the Self: A Jungian Commentary on William Blake's *Illustrations of the Book of Job*
The Eternal Drama: The Inner Meaning of Greek Mythology
Goethe's *Faust*: Notes for a Jungian Commentary
The Living Psyche: A Jungian Analysis in Pictures
Melville's *Moby Dick*: A Jungian Commentary
The Mysterium Lectures: A Journey through Jung's *Mysterium Coniunctionis*
The Mystery of the Coniunctio: Alchemical Image of Individuation
The New God-Image: A Study of Jung's Key Letters Concerning the Evolution of the Western God-Image. (Forthcoming)
Transformation of the God-Image: An Elucidation of Jung's *Answer to Job*

Audio and Video Tapes

Aion: A Seminar (12 sixty-minute audio tapes)
An American Jungian: Edward F. Edinger in Conversation with Lawrence Jaffe (3 sixty-minute video tapes)
Encounters with the Greater Personality (2 sixty-minute audio tapes)
Gnosticism and Early Christianity (12 ninety-minute audio tapes)
The Greek Philosophers: A Seminar (12 sixty-minute audio tapes)
Mysterium Coniunctionis (27 sixty-minute audio tapes)
The New God Image (10 sixty-minute audio tapes)
A Psychological Approach to the Old Testament (17 sixty-minute audio tapes)
A Psychological Interpretation of Goethe's *Faust* (a sixty-minute audio tape)
The Transformation of God (a sixty-minute audio tape)
Wholeness Lost and Found: The Ego-Self Relation as Revealed in Shakespeare's *Measure for Measure* (a seventy-five minute video tape)